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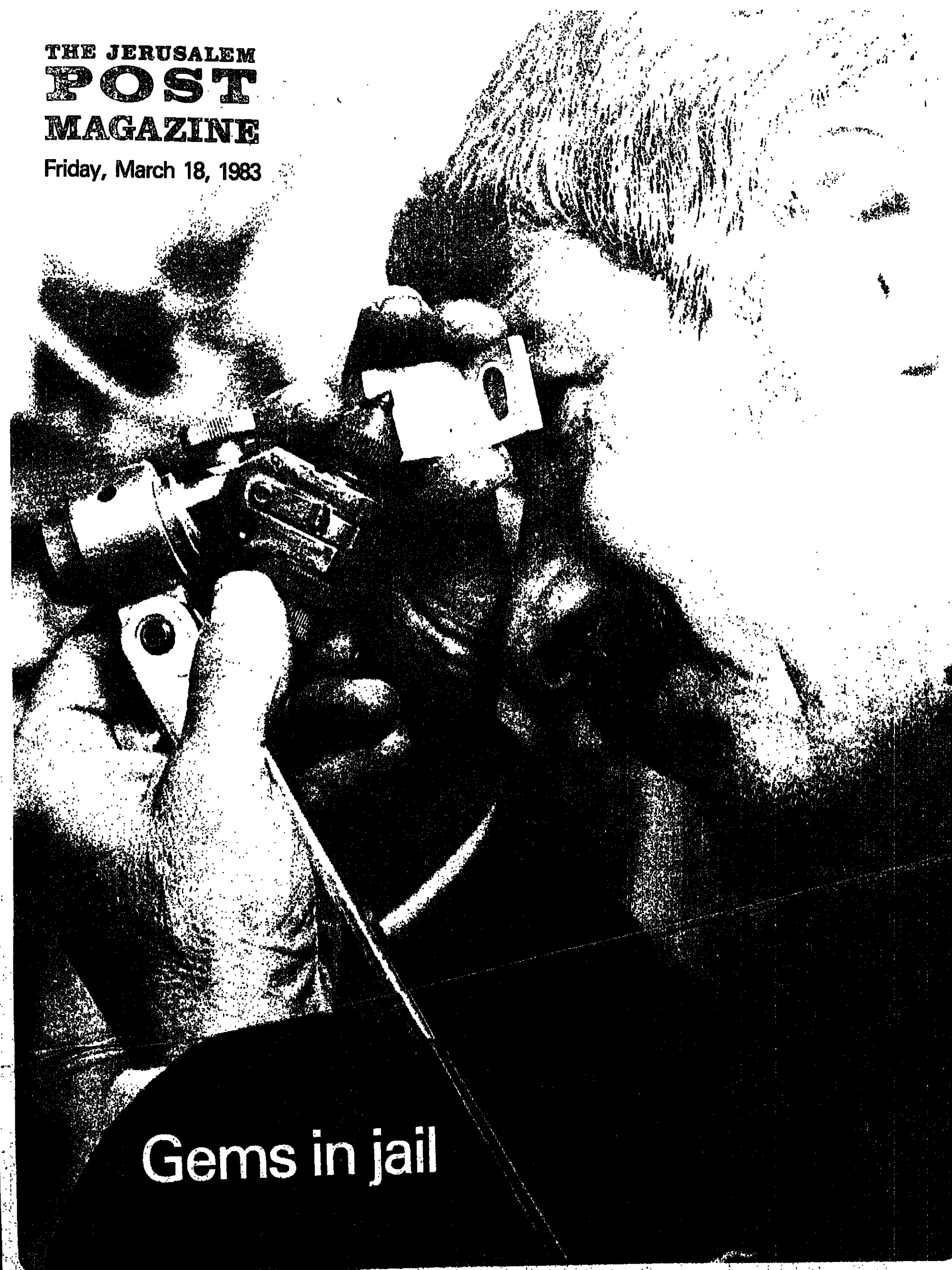


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Ovat | Karmon | Shirin | Neamen

**THE JERUSALEM  
POST  
MAGAZINE**

Friday, March 18, 1983



**Gems in jail**

*Handwritten note in the right margin:*  
The Fall in 1983

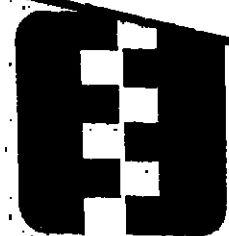
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NAHARIYA, G. and N. at Ditan Furniture, Kikar Hadeqel.

ACRE, Shomrat Furniture, 18 Gibori St.

ASHDOD, Kariel House, Ha'orgim, Industrial Zone.

TIBERIAS, Hatzafon Furniture, Hagallil St.

Hazorea Furniture Industries; Kibbutz Hazorea Furniture

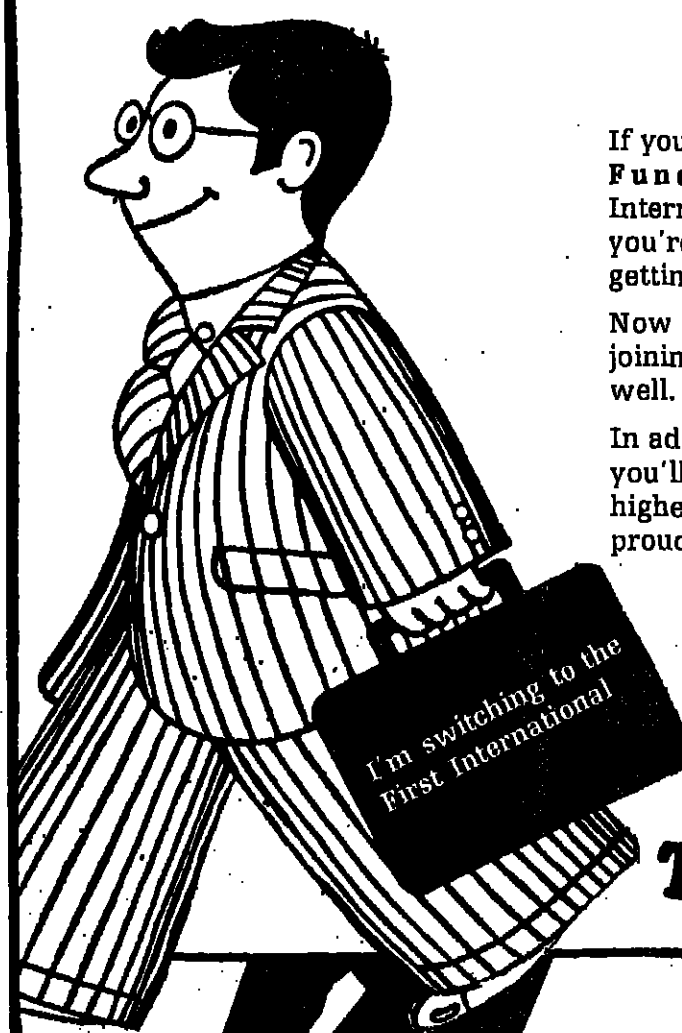


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## ALIVIAH & ABSORPTION INFORMATION COLUMN

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 816, Jerusalem.

### MIVTZA ELEF .....

For the past four years, the Aliyah Department of the World Zionist Organization has been involved in a program aptly called "Summer Family Living Experience" in Israel. The program has been so successful that the Aliyah Department has now expanded the concept. A wide variety of program choices is being offered for the summer of 1983.

"MIVTZA ELEF", or "OPERATION 1,000" now offers families from abroad an opportunity to choose from seven distinctly different variations on the original "Summer-in-Israel" theme. Each of the one-month programs has been carefully and thoughtfully developed to provide a program for the entire family. All programs include a mini-upan that includes courses in basic Hebrew, lectures on current events and subjects (in English), special trips to historical sites ("Routes to Roots"), meetings with colleagues in similar businesses and professions, special activities for children and teen-agers, plus competent and informed counselors who are well-versed in all facets of Israeli life. Information will be available on housing, employment and education.

Participants may choose one of the following programs:

- ... Spend a month doing healthy out-door work in a JNF forest while being housed in a nearby development town.
- ... Assist in agricultural work with members of moshavim or moshavot in the Galilee.
- ... Experience kibbutz-style living while working half-days at one of Israel's kibbutzim. Learn more about the people and the way they live in this uniquely Israeli way of life.
- ... Spend a month at a settlement in Judea and Samaria; an opportunity to observe first hand the pioneering spirit exemplified by the families who have dedicated themselves to settling these beautiful areas.
- ... Take part in a "Yarchei Kallah" Torah study program for families wishing to enrich and deepen their understanding and knowledge of Judaism.

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75012 Paris  
Tel. 775-0313

**Israel**  
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Tour Y'Alah  
12 Kaplan St.  
Tel Aviv 6100  
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### MOSHAVIM SEEKING NEW MEMBERS

#### MOSHAV KATIF

Thinking of changing your lifestyle? Think Moshav Katif. We are looking for young religious families to grow with us. If you feel you can meet the challenge, contact Moshe Shaul at Moshav Katif, D.N. Hof Aza, 78725; Tel. 051-37738, 051-37762, 061-38085.

We are particularly interested in electricians, horticulturists, mechanics, accountants and computer programmers.

#### MOSHAV SDE NITZAN

Tired of the high cost of flowers, fruit and vegetables? Grow your own in glasshouses and be paid for it as well. Imagine sitting on your patio on a balmy September afternoon, eating mangoes, like there is no tomorrow. Paradise? Dreaming? No it's all real at Moshav Sde Nitzan. Sunshine, the country life, tennis courts, swimming pool. For further information, contact: Vasdat Kabala, Moshav Sde Nitzan, D.N. Hanegev 85470

#### MOSHAV SHORASHIM

Moshav Shorashim is a new industrial moshav shifut located in the Segov region of the beautiful western Galilee. Based on the ideals of cooperative living, a modern Jewish lifestyle and building Eretz Yisrael through settling the Galilee, the eighteen North American and Israeli families of Shorashim are creating a fulfilling and exciting life for themselves.

An economy based on such fields as research and development of high-technology medical instrumentation, electronics, intensive agriculture and a translation and editing agency promises a sound economic future for the moshav and provides full employment for all its members. Shorashim is currently recruiting couples with children up to ten years of age. If you are between 22 and 35 years old, married and looking for the challenges of a new settlement and cooperative lifestyle, contact: Vasdat Kabala, Moshav Shorashim, D.N. Bikat Beit Korem, 20170 Carmel. Preference will be given to electronics and building engineers, pre-school teachers and families with school-age children.

### MODERN HOUSEHOLD ITEMS FOR OLIM

Olim are provided with initial household equipment so that it will be somewhat easier for them to set up an independent household in Israel. The quality of the equipment has recently been improved substantially by the Ministry of Immigrant Absorption, and the following items are now available:

#### A. Kitchen Equipment

A folding wooden table with aluminium legs (instead of the simple wooden table offered formerly) is now provided. Better quality kitchenware (glass dishes and stainless steel cookware) will be made available in the near future.

#### B. Beds and Bed Linen

The iron bedsteads known to generations of olim as "mitot Sachaf" have been replaced by attractively designed, comfortable wooden beds. The baby cribs are now more compact so that they may be placed in a smaller room, and colourful no-iron sheets are now available instead of the white cotton ones issued previously.

#### ELIGIBILITY

Olim who have not yet received initial household equipment are eligible to obtain it during their first 12 months in the country as olim or before the end of 36 months. Approval is required from the head of the regional Ministry of Immigrant Absorption office.

#### DISTRIBUTION

Olim undergoing "direct absorption" can receive the equipment on the same day that they go to live in their permanent apartment (notification is obtained from the Absorption Unit at Ben-Gurion Airport).

Olim living in a temporary absorption facility (absorption center, hostel, kibbutz ulpan etc.) can receive the equipment on the following days:  
Jerusalem — Tuesdays  
Tel Aviv and Northern District — Mondays and Wednesdays  
Kiryat Melachi, Kiryat Gat, Ashdod and Beit Shimon — Thursdays  
Oleh students can obtain the equipment from the Ministry storerooms by themselves on the following days:  
Jerusalem — Mondays  
Tel Aviv and Haifa — Tuesdays  
For further information, contact your local Ministry of Immigrant Absorption office.

#### TAKA Registration in Progress

Registration is currently open for the spring semester of TAKA ("Academic Absorption Program"), which will take place at the Ben-Gurion University of the Negev in Beer-Sheva. The program is intended for students who studied at an institution of higher education abroad, and for students registered for university study in the coming academic year, who do not have to take a *mechina*. Registration is taking place at all Student Authority Offices, and will continue through April 1, 1983.

Jerusalem — 15 Hiltel Street  
Tel Aviv — 6 Esther Hamalkah Street  
Haifa — 7 Palyam Street

Interested students abroad should contact the nearest aliya shafek.

#### Physical Education *mechina*

A *mechina* (preparatory course) will be opening at the beginning of September 1983 for students who would like to study physical education. The course will be held at the Wingate Institute, located near Netanya. Interested candidates should contact Mr. Ephraim Atlas, Dean of Students, Zinman College of Physical Education, the Wingate Institute, Tel. 063-38044/5/6 to arrange an interview. Students abroad should contact the nearest aliya shafek.

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Elon: Book and bench

HIS HOME is one of those classic Rehavia retreats of learning and culture. His study, unmistakably professorial, a clutter of books and papers, manuscripts, journals, pipes and tobacco. In the corner a wooden *shender*, the traditional yeshiva lectern.

Here each Monday night a dozen of Jerusalem's most eminent sages, among them, President of the Supreme Court Justice Yitzhak Kahan, cluster round his desk to hear him expound the Talmud.

Lying open on the desk now, as if in anticipation of an imminent change of venue of the Monday night *shur*, is a copy of the "Basic Law: The President (1964)."

It will be a change of venue for Menachem Elon and his wife Ruth — a kilometre up the hill to the President's Residence in Kiryat Shmuel. But it won't be a change of style.

"I'll live like I do now," says the 59-year-old Hebron Yeshiva graduate, rabbi, Hebrew University don, author of landmark works on Jewish law, and justice of the Supreme Court.

In private he will maintain the same warm, Jewish family life. His five children are all married (there are 10 grandchildren), but the family is close knit, and the Elons are determined that it remain so. "We shun't want a lot of exposure," says the soft-spoken, bespectacled scholar.

PUBLICLY, an Elon presidency would probably evolve along the lines of Izhak Ben-Zvi's tenure. (Elon himself studiously avoids any reference to previous — or present — presidents.) Ben-Zvi, although unlike Elon a lifelong politician and public figure, was imbued with a love of learning and research. His residence — then still the "wooden hut" in Rehavia — became a centre of scholarship, a focus of intellectual and cultural life. But the atmosphere of academe there was never rarified. Ben-Zvi never lost touch with the country, and he grew to be a widely respected and even loved figure.

*Beit Va'ad Laha'amim*, a meeting-place for wise men — this is how Elon, too, envisages the president's residence, and indeed the presidency itself, should he be elected to the office.

He is anxious to emphasize that he is not, and never has been, cramped by the narrow sectarianism that is all too often the hallmark of deeply Orthodox yeshiva alumni like himself.

One of his proudest academic as-

THE CANDIDATES

The Hebron Yeshiva is one of the few things that Menachem Elon and Chaim Herzog have in common. The two aspirants for the presidency — Elon is the coalition's choice, while Herzog's name was put forward by the Labour Party — have contrasting personal styles and different views of the role of Israel's head of state. The election-eve profiles of the candidates are by The Jerusalem Post's DAVID LANDAU.

Herzog: Familiar face

IF YOU haven't read, seen or heard anything by Chaim Herzog, you are bound to have come across something about the man who is Labour's candidate for the presidency.

"It's ridiculous," says his brother-in-law, Abba Eban. "Here you have a man whose name is a household word, and they put up against him somebody whom nobody's ever heard of."

While there is perhaps an element of exaggeration — about both candidates — in Eban's generously partisan statement, it does serve to highlight the tremendous differences between the two candidates. One is an eminent but unflamboyant scholar and discreet judge. The other is a man of many parts, a soldier, a statesman, a parliamentarian, a businessman, a lawyer, a journalist, an extrovert, a public figure par excellence.

If Menachem Elon seems to see himself as a quiet, fatherly-scholarly president like Izhak Ben-Zvi, Herzog would model himself — and he says so candidly — on the warm, outgoing, flesh-pressing, always-in-the-news Yitzhak Navon.

EVEN Eban, whose own name really is a household word worldwide and who is no mean scholar besides, was not being biased solely out of party and family loyalty. What he meant to suggest was that Israel in 1983 needs a man like Herzog, with hair and panache, as its president, rather than a scholar, no matter how eminent, who has little public experience. In a role heretofore of political power, image and person-to-people communication are the essence of the job.

Mass communication is one of the many areas in which Herzog has excelled in his eventful life. Whether it is his Irish brogue (he was born on the Emerald Isle) or an occasional touch of Irish blarney, he has a way of getting through to people, winning their confidence,

sociations, he says, has been with the Kibbutz Movement's Oranim seminar. Every fortnight for a number of years, in rain or shine, the eminent professor would diligently bus up to Haifa (he has no car) to conduct day-long courses in Jewish sources for avidly interested kibbutzniks.

"I wasn't talking about observance of *mitzvot*, just about learning our heritage, studying our nation's sources." Regardless of the difference in life-style and philosophical outlook, close bonds of spiritual and personal friendship developed between Elon and the kibbutz intellectuals. The dialogue continues frequently in his Rehavia study — and Elon will want to take it with him to Beit Hanassi, to continue it there, to nurture it and expand it.

He cites this relationship with Oranim as an example of what he could achieve as a scholar-president passionately devoted to the propagation of Jewish knowledge. "Surely," he says, "the time has come for us, as a nation, to deepen our roots, to know what we Jews have got..."

Part of our present crisis, he contends, is that the voices of our thinkers and philosophers, scholars and writers, are heard less than in the past.

Elon intends, if he becomes president, to encourage these men and women, the intellectual elite of the nation, to meet, to

debate to speak out. And, as president, he will be in a unique position to encourage the country at large to listen to what these people have to say.

His approach to the "ethnic" problem — where, he says, the presidency has a key contribution to make — is that of the *talmid ha'am*. There is no "ethnicity" in authentic Jewish learning, says the German-born Elon, and certainly no "discrimination." "The Rif (Alfusi), the Rambam, the Rashba, Yosef Karo — these were the glories of the ages. Our own (Ashkenazi) authorities were almost marginal beside them..."

Elon's recipe for fostering a common language between the two ethnic groupings in the nation is "through our common culture... to reawaken interest, to arouse a desire for knowledge." Again, he stresses, he is not preaching religion.

ELON'S PRESIDENTIAL *beit va'ad laha'amim* will not be an ivory tower. Among the *ha'amim* he hopes to have frequenting it will be the country's political leaders. He sees them coming there to relax from the hurly-burly of party politics, to refresh themselves spiritually, "almost as one comes into a warm Jewish home after a hard day's work. The President's residence is, in a way, the home of *klal Yisrael*. The very fact that people, people with political dif-



Herzog in Knesset office he shares with brother-in-law Eban: 'I've been involved in making the nation tick.'

and putting his point across in straightforward terms. No one who was in Israel in 1967 will ever forget his radio commentaries during the Six Day War period. His speech in defence of Zionism when he was ambassador to the UN in 1975 has become a classic text in Israeli history — like his late brother Ya'acov's brilliant debate with Arnold Toynbee.

His memorable media appearances in the 1967 and 1973 wars, and his lone fight for Israel at the UN in the mid-Seventies (part of his term was spent representing the Likud government), have given Herzog a popularity that transcends the confines of his party. In the 1982 election he was sent to two stallholders in Tel Aviv's Carmel Market — and emerged if not with votes than at least without tomatoes, which was also an achievement for a Labour MK in that ugly campaign.

While he is a loyal Labour MK, he does not have a party-politician's image, perhaps because politics are only part of his life, perhaps because he came to the Knesset relatively late in his career, or perhaps because he hailed from the middle-of-the-road Rafi Party with its lightweight ideological baggage.

If the president were elected by the people, says Herzog, he would have no trouble defeating Prof. Eban for the post, or even a better-known coalition candidate.

Even in the Knesset ballot he would be better placed to pull away votes from the coalition were it not for the fact that he is an opposition MK.

"So many coalition people have come up to me and said, 'In our hearts we're on your side — but politically it's impossible for us to vote for you.' If a Labour MK were elected president once again under Likud rule, it would be a grievous blow indeed to the prestige of Menachem Begin and his government."

STILL, in a secret ballot there can be no cast-iron predictions, and no one in the Knesset was writing off Herzog's chances this week. There had first vote, which itself would be an impressive achievement for Herzog, no matter how the final ballot goes.

"If I get it, it'll be a fabulous victory against the odds," Herzog says. "If not — no one can blame me. After all, I'm the minority candidate. So either way I can't lose."

This makes sense, and Herzog tries to sound philosophical and off-hand about it. But beneath the banter and debonair style, there is a strong and healthy desire to win.

AS BEFITS a diplomat and an advocate, he has a cogent answer for his coalition would-be supporters who plead politics as their reason for having to oppose him. "Once the nominations are made, it's no longer a political issue — it's a national issue, I tell them. The question they ought to ask themselves is what would be better for the country. When I was asked by the Likud government last summer to defend Israel in Scandinavia, in Britain and in the U.S., I put aside political considerations.

"Don't make it sound like I'm blowing my own trumpet," Herzog says.

But he certainly thinks he would be a good president for the country.

"I know what makes the nation tick and I've been involved in making it tick."

Conceivably, the pure scholarship and the non-political battery-recharging for politicians could be fused at Elon's presidential *beit va'ad*. He's done it before, he recalls with a smile. For five years, beginning in the mid-Sixties, he held a weekly Talmud *shur* in the Knesset for some 30 MKs of all parties.

Menachem Begin and Shulamit Aloni were the stars, he says. Begin with his "fine analytical mind" and Aloni with her lively brain both stretched the lecturer to the full. He insisted on regular attendance ("our respect for the Torah") — and the then Speaker Kaddish Luz, ruled that none of the Knesset committees was to start work until the *shur* was over.

Since then Elon has had only occasional social contacts with Begin, but they retain a strong mutual respect. The prime minister, in his courtly, flowery way, calls Elon *moni verabbi*, "my master and teacher." And Elon speaks admiringly of the premier's personality and his simple life-style.

If ELON is elected on Tuesday he will be the first president to come from the Supreme Court. He regards this as a felicitous and not entirely fortuitous circumstance — because he sees a vital role for the presidency in shoring up the rule of law in Israel.

The rule of law, he says, is the outward symbol and inner core of democracy. The Supreme Court,

the highest tribunal of judge-made law, lays down the standards, but it does not itself enforce them.

"The question is," says Elon, "how is our society applying these standards?"

Citing the killing of Emil Grunzweig, Elon says he and his brothers on the Supreme Court bench are deeply perturbed at "the present atmosphere of insufficient respect for the law... no fear of the law. Threats to ministers, violence at demonstrations, violence in everyday life."

The "moral authority" of the presidency, he believes, could be a powerful dimension in the struggle which must be waged for the reinforcement of the rule of law. Above and beyond the regular law-enforcement agencies, the presidency, as a prestigious and a political institution, can help to strengthen the rule of law in the national consciousness.

Perhaps it was with this in mind that Supreme Court President Kahan and the other justices gave Elon their enthusiastic blessing when he was offered the presidential candidacy.

He does not say, however, whether Kahan specifically endorsed his decision not to resign from the bench upon acceptance of the candidacy. A day or two later Kahan agreed readily when Elon asked to be excused from sitting in judgement until the election.

There has been some public



Elon: time to 'deepen roots.'

criticism of his decision not to resign from the bench but Elon is convinced that it was entirely proper. "I spoke to my colleagues in the court, I read the law. I speak now as a judge. This is the legal position — under the strict letter of the law — I can even sit in judgement. But I have preferred not to. I hope to be elected, God willing. But if not, there is no reason whatever to prevent me from continuing as a judge."

As a judge still, he has severely circumscribed his "pre-presidential" activities. He is not lobbying. He is not giving interviews, although he is being inundated with requests from around the world. (This frank but cautious conversation with *The Jerusalem Post* was much less than an interview because, like a judge, he refused to state his views on any specific topical or controversial issue.)

There is reason to believe, however, that Supreme Court circles are distressed by Elon's failure to resign at once, and even more so by his public statements that he will carry on as a justice if his presidential candidacy is defeated.

Two long-serving but now retired Supreme Court justices, when asked, indicated to *The Jerusalem Post* that they were unhappy with Elon's anomalous, unprecedented situation. "He's a likeable man," said one, "a good speaker, and a worthy candidate. But whether [the situation] is entirely right in terms of

our judicial ethics — I'm not prepared to say." Another ex-justice replied: "Please, spare me from giving you my opinion. Suffice it to say that had the candidacy been supported by both political camps, the situation would be very different."

Ex-deputy president Haim Cohn said he had no legal problem with Elon's present situation. "The law has nothing to say about it." But he indicated that, in his mind, a problem would arise if Elon lost the presidency vote and sought to continue on the bench.

The two immediate past presidents of the court, Shimon Agranat and Moshe Landau, refused as a matter of principle to address themselves to the issue.

ELON READILY admits that he would have much preferred to be the consensus candidate of all the main parties.

When coalition chairman Avraham Shapira made the first overture, Elon hinted that as a judge it would be more fitting for the approach to come from the prime minister, representing the government rather than the coalition (even though strictly it is a party-political nomination, not a cabinet decision).

He asked who was supporting the candidacy — and was told that the entire coalition backed it, and thus it was certain to be carried in a House. "I'm still a Jew who believes what he is told," he says testily

when asked about press speculation about possible defections in the coalition ranks.

Mrs. Elon apparently needed some persuading before giving her hesitant assent to her husband's candidacy.

Ruth Elon, daughter of the late Jerusalem lawyer and Agudat Yisrael leader Dr. Mordechai Buxbaum, has a flourishing career of her own as head of Jerusalem's Beit Ha'am Upan. This will have to be suspended if her husband is elected. But, says Prof. Elon, he is confident that his wife, a born educator, will have a contribution to make from Beit Hanassi in her own field.

In the Knesset, meanwhile, his name was suddenly on everyone's lips. Some mispronounced it "Ayalon." After all, not many of today's MKs know him from the Talmud *shur* and he has not been prominently in the public eye as a justice of the Supreme Court.

In the few days since the momentous call from Begin, he has felt the full force of the metamorphosis that threatens him — and he is determined to fight back, and protect at least part of his pristine self. A less than avid newspaper-reader and TV-viewer, he is now undergoing a dual adjustment: having to follow the media and finding himself featuring prominently in them.

Gathering up the manuscript of his latest article he wonders with a sigh, "When am I going to be able to finish this..."



Elon in book-lined study of his Rehavia home: making the adjustment to a place in the public eye.

His worldwide family and business connections and extensive travels as soldier and diplomat have given him a thorough grasp of the Israel-Diaspora relationship. His three years at the UN (1975-8) made his face and voice familiar to millions of American Jews, he says. "The president's house would be an international Jewish focus."

It would also be accessible to Israelis of every sort, and the base for Herzog's frequent sallies into every area of the country. "Navon told me recently that after five years as president there is no one who knows Israel, every nook and cranny of it, every *shekhina*, better than he. He said he thought that, as president, he would have plenty of free time; in fact, he has hardly any. Being a symbol is a full-time job."

Herzog speaks of the challenge with relish. He would follow in Navon's footsteps. He, too, is one of those people who like people. It would be a popular, peripatetic presidency.

More of the same, then? Nothing novel? "I would be novel," Herzog replies spontaneously. "I've never not been novel in anything I've done."



EGYPT'S ambassador to Tel Aviv has been in Cairo for "consultations" since last September. The fate of the disputed Taba border area remains unresolved. At their recent convention, some members of the Egyptian Bar Association burned Israeli flags. More Lebanese — tourists and businessmen — have visited Israel in the last few months than have Egyptians in the last three years.

When I flew to Cairo last week I expected it to be my most difficult trip to the Egyptian capital, marked by hostility and probably even coolness from many of those I had come to consider as friends. Instead, I was warmly welcomed and scolded for having let 14 months elapse since my last visit. No eyebrows were raised when, meeting Egyptians for the first time, I said I lived in Tel Aviv. Taxi drivers and shop-keepers accepted the fact that they were dealing with an Israeli, as matter-of-factly as if I'd said I was an American. The main topic of most conversations was not Israeli, but President Hosni Mubarak's new economic policies and the shocking charges that have been made against the Sadat family by the opposition press.

Despite the hard line against Israel taken by many of Egypt's top politicians, and the seething attacks that appear in the local newspapers, certain elements of the normalization process have withstood political tensions. Perhaps it is not the same normalization that Israelis initially envisioned: tourism still moves in one direction only and invitations to film festivals, sports competitions and book fairs have not been forthcoming. But the borders are open, and the Egyptian Embassy in Tel Aviv is open as is the Israeli Embassy in Cairo. There are seven flights a week between Tel Aviv and Cairo. Israel has a large pavilion at the trade fair. The management of the Nile Hilton now routinely asks Israel-bound guests if they require reservations at the Tel Aviv or Jerusalem Hilton.

AND MY FRIENDS, Cairenes who represent a cross-section of the city's English-speaking society — practising and non-practising Moslems, Copts, pro-Sadat and anti-Sadat, salaried government employees and wealthy entrepreneurs — have come to think of Israel as just another of their sometimes problematic neighbours.

At the moment they seem to like us better than the Libyans and less than the Sudanese. More important, our right to exist is no longer questioned, and no one suggests that Egypt will ever renege on the Camp David accords. Only once on this visit did I meet an Egyptian whose lack of information about Israel brought back circa-1978 memories.

Thanks largely to the many articles that have appeared in Anis Mansour's *October* magazine since Sadat's visit to Jerusalem, and to Kol Yisrael's Arabic-language broadcasts, described by many as the "best source of accurate news in this part of the world," Egyptians today know that there is more to this country than "Tel Aviv" and beautiful women. If they do not agree with Israel's policies, they at least have a good grasp of what Zionism is really about and seem to understand some of the complex ideological and social forces that shape our politics.

Mubarak is described by Egyptians as conservative, honest and serious, but without Sadat's style or stature. This seems to please even the late president's most ardent ad-



## New look on the Nile

The Post's JOAN BORSTEN found changes in substance and style when she visited Hosni Mubarak's Egypt last week.

mirers, who did not understand how much he was hated by the masses until after his assassination. Said a prosperous businessman, one of the first to trade with Israel: "Sadat died at the right time for himself — his glory has not been erased. And he died at the right time for the country — only his death checked the growing power of the Muslim Brotherhood and the fundamentalists."

A television news editor who, like the businessman, befriended Israelis at a time when it was both daring and frightening to do so, was less generous: "He made war and he made peace, both staggering achievements. But then he became excessive, which took away from his greatness. He put too many people in jail, offended too many religious Moslems and Copts. And he let his family become corrupt, setting an example for others."

**SADAT PROMISED** Egyptians that with peace would come prosperity and a higher standard of living. Many Egyptians believe he kept that promise. Not far from Cairo airport are several dozen examples of the expensive new middle-class apartment buildings going up all over the city, all pre-sold by the contractors.

Tahrir Square has been torn up by the company that is building the city's new metro system. There are plenty of five-star hotels. Telephones work most of the time. Moreover, though people still ride the roofs of buses, the streets are clogged with powerful Mercedes and large Cadillacs driven not by Gulf Arabs but by Egyptians.

These days the poor Egyptians are the three million who work for the government, taking home LE120 (\$150) a month after 20 years of service. The blue-collar workers have money, and not only those employed in Saudi Arabia and Libya. Cairenes are talking about mothers who cry when their educated daughters marry electricians, and who dry their tears when the electrician brings home LE33 a day. "Just to have a nail put in the wall now costs LE10," complains an Egyptian tour guide. "And the worker arrives smoking American cigarettes."

The *fellah* or peasant is also earn-

ing more. In the '50s he charged the landowners 5-10 piastres a day for four hours of labour. In 1961 Nasser raised the minimum wage to 25 piastres. By the '60s the fellah was earning 50 piastres a day. And now he is taking home as much as LE4 and has colour television.

Salaried workers resent the *nouveaux riches* who made their money through Sadat's open-door policy. "They have no culture," raged an educated, high-level government employee. "But they are the ones who can afford to take the whole family to the theatre. Those who find it hard to buy their children shoes at LE12 a pair and to buy meat at LE 3.50 a kilo, become very nervous when others are spending tens of thousands of pounds on living-room suites of modern, not antique, Italian furniture. And when they hear about executives in banks and foreign companies who earn as much as LE100,000 a year plus a bonus of the same amount. Such salaries are great for those whose sense of initiative was stifled under Nasser. Then the most an Egyptian could make was LE5,000 a year, plus bonus. But it made the gap between the rich and the middle class too big. Thank God Mubarak is trying to put an end to conspicuous consumption."

**SOME SAY** the Mubaraks — unlike the Sadats — have never been obsessed by money and fame. Others say the Mubaraks are simply taking their cue from the masses, who balked when the president of their poor country began to live opulently and when his Moslem wife's photograph appeared daily in the newspapers. The fact remains that Mubarak has never moved his family out of the rented Heliopolis house they have inhabited since he became vice-president. He has turned over to the government all of the late president's retreats and palaces, except the Giza home occupied by Jehan Sadat. When Mubarak visits Alexandria or Upper Egypt, he reportedly stays in a hotel. Wife Suzi accompanies her husband everywhere, well-dressed but never wearing jewelry. And though she is still an active member of the many organizations she served as the vice-president's wife, such as the

American University of Cairo, her activities go unpublicized.

"We needed a couple like the Sadats to capture the imagination of the West, to make the Americans and the Europeans see us as equals," said a travel agent. "Their glamour brought us much-needed foreign investment and made it possible for Egypt to open its doors. Now we need a leader who will straighten out the mess this influx of foreign capital has created."

During his first 17 months in office Mubarak made few changes in Egypt's international policy; however, some predict that diplomatic relations will soon be renewed with the Soviet Union; and it is considered at least a minor victory that Egypt Air is once again flying to Baghdad. Most of the new president's efforts have been directed at bringing financial stability to the country and reducing the balance of payments deficit.

Mubarak plans to cut food subsidies. He has limited imports. Some Egyptians say that they are already finding it difficult to buy luxury items like Nescafé. Mubarak also extended the many incentives offered by Law 43, passed to attract foreign capital, to include Egyptians with money to invest in new industrial projects. He has informed government officials that if it takes them longer than two months to approve or reject the application of a company that wants to operate under Law 43, the company can consider itself in business.

Heady stuff in Egypt. But because no one knows just how far Mubarak will go with his economic reform, many are reportedly transferring their foreign capital from local banks to Europe. Nonetheless, I didn't meet any Egyptians who disagreed with Mubarak's measures — indeed, there were many who felt that the changes were being made just in time. It is anyone's guess how much the cutbacks in oil production will affect the three million Egyptians currently employed in the Gulf and Libya.

**AN ISRAELI** can sense the difference in national style the moment he boards the Egyptian carrier which four times a week makes the Cairo-Tel Aviv-Cairo run. "Air-

Snar" is actually painted on the fuselage in both English and Arabic; the plane is crewed by Egyptians and owned by Egypt Air. On my last trip to Cairo, long after the Camp David accords were signed, the Egyptians were still using what some members of the local press dubbed "The White Phantom," a completely unmarked craft. Chartered at great expense from an American company, the plane was flown by an English crew, all paid in foreign currency.

You don't have to go further than Heliopolis Airport to spot additional evidence of Mubarak's new policies. The passenger terminal, once teeming with humanity at all hours, is virtually empty. The 22,000 airport passes issued to various government companies during the Sadat administration, and used by state employees to clear not only executives but also friends and relatives through customs, have all been withdrawn.

"There was too much graft and corruption at the top," says a journalist. "Now that Egypt is a real democracy, and the press is free to publish what it wants, we see just how bad things were. I'm not sure if I believe all the stories, but where there's smoke, there's always fire."

The three opposition newspapers, *El Ahram* (right, independent), *El Ahali* (communist) and *El Sharab* (right, independent) have all published sensational stories about the Sadat family, most of which, in light of Ismail Sadat's trial, Egyptians tend to believe.

There have been photo-spreads of the Florida ranch the late president and his first lady reportedly purchased. There have been exposés involving Jehan's brother, Raouf Safwat, who reportedly imported and sold spoiled beef and chickens. And charges have been levelled against Jehan herself, claiming that she was allowed to enter university without ever having earned a high school diploma, and that her three degrees in Arabic literature were all "manipulated" by Dr. Sophie Abu-Taleb, dean of Cairo University and head of the People's Assembly. Abu-Taleb is also said to have fired the university professor who failed the Sadat's son Gamal in his second year, and to have permitted Gamal to go on to the third year.

Wealthy, influential contractor Osman Ahmed Osman, father-in-law of one Sadat daughter, is also under fire for shady practices.

"There is an Arabic proverb that says: 'When the bull is down, he gets more knives,'" said an Egyptian who feels, like many others, that publicizing such stories at this time is in bad taste. "They are trying to get back at the Sadats because under their regime these papers were censored and many of their journalists were jailed," he argued. But a large number feel that the newspapers are doing the nation a service.

"If what the papers are saying is untrue," said a religious government worker, "then Mubarak would not let them print it. He is letting them tell all because he wants to restore dignity to our country."

To Egyptians, Mubarak is still a president, not yet a leader. He does not enjoy mass popularity, but he is not disliked. What many wish the scale in his favour is the question of national pride, for that is what his nation is talking about.

"Nasser destroyed our dignity and took away our money," said one member of the upper class. "Sadat gave us back our money. Now we are counting on Mubarak to restore our dignity."

The Jerusalem Post



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Kiryat Shmona: Commercial Centre  
Kiryat Matzliot: 76 Herzl  
Ramat Shimon: Centre

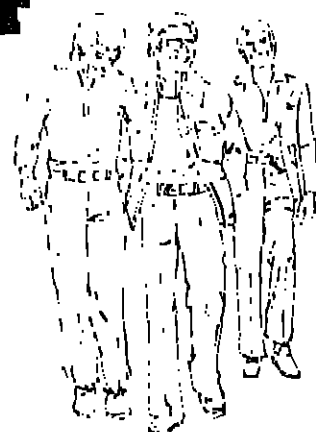
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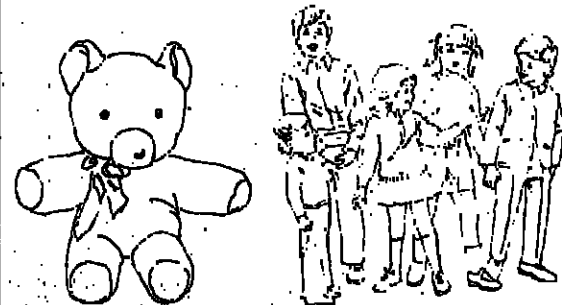


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IN THE DIFFICULT days of 1958, David Levy and Rachel Adri were married. Rachel's parents, who had been allotted two flats because of their large family, had partitioned a section to make a home for the new couple. Rachel had found work as a cook and cleaning woman at the Beit She'an school, and managed to save enough to make a down payment on a bed, a table and a closet. She became pregnant almost immediately, but David was unemployed, so she continued to work. He himself tells of that time.

"I found out what it means not to have work. There were days when we had nothing and I waited for Rachel to come home, bringing a bit of food from the school. I lived from one day to the next, hoping for a slip from the employment office that would get me a day's work."

"Rachel went back to work soon after our daughter was born, and her mother took care of the baby. Rachel's wages were very small and the occasional days of work I found brought in even less."

"And always, in the offing, was our greatest enemy - the social welfare department."

"I say enemy even though the welfare department was specifically established to keep people like us from starving. But that wasn't the result of their activities. In order for them to help you, you had to be unable to work at all." Many people arrived in the country quite healthy, and after going through great difficulties they would be so desperate that they adapted themselves to the criteria that the welfare department set for their clients. They became real welfare cases in every respect.

"I knew it was easy to get yourself into the system, but from the moment you do you are on a dead-end street. You become a parasite. And you get used to being one. You have to justify the help you are getting and slowly you begin to act in a way that does that. In the end you lose the one thing you have... your self-respect."

"There were days when not one of us - my brother, my father, my sister or myself - was able to get a day's work. It embarrasses me to remember how we managed. Our mother would cook up dry bread and make a soup of it. Well, you can eat that once or twice, but you can't live on it."

"Someone came to us and said, 'Look, I want to help you. I know someone in the welfare department. You need help until you get on your feet. Everyone goes through bad periods.' We threw him out. Once, twice... but the third time we were tempted."

"I remember standing in the welfare department office with my father and sister. The clerk started asking questions. He wanted to see if we fitted his criteria. If we actually had a right to eat. He asked us why we didn't work, as if we'd been offered all the jobs in the world and had refused them. He asked if we were sick, because that's a very important criterion. My sister started to cry. I couldn't cry. I was angry and frustrated and I wanted to turn the world upside down. I lost my temper and almost overturned his desk."

"I ran home while I still could. I remember my father sitting at home and saying nothing. His eyes, once so bright, were empty and sad. They followed me wherever I went. When my mother gave me some bracelets to sell I felt his eyes boring into my back as I left the house. These bracelets were a reminder of one of the milestones of her life. On every happy occasion father would buy mother a bracelet - when they

# TURNING POINT

The 'terrible days' in Beit She'an, when he was without a job and without hope, were the time when David Levy says 'I stopped pitying myself and started to think.' In the second excerpt from the biography by ARYE AVNERI, the deputy prime minister describes his decision to 'find a road that would lead to the corridors of power.'



David Levy and friends in Beit She'an. Brother-in-law David Edri is at right, and close friend Eli Basrawi is at left.

married, when a child was born or when he had simply had a good day at work. I saw now that every bracelet that mother took off her arm was like taking a part of my father's heart as well. The bracelets were like burning coals in my pocket. I went to the first jeweler I saw."

"He obviously thought I had stolen them. I told him the truth, that the bracelets belonged to my mother but that we were without food and had to sell them. I don't know if he believed me or not, I don't even know if he cared. He paid me and I stuffed the money in my pocket and ran off as if I really had sold stolen goods. I stood in the middle of the street in Haifa and burst into tears. Passersby stared in amazement at a grown man standing in the street and crying like a little child. Go try to explain to the working people in Haifa that there are some among them who are desperate."

"One by one we sold mother's bracelets and other jewelry until, at last, we got to father's watch. We sold that too."

"ONE DAY I felt I just couldn't go on like this any longer. I felt I had to do something to make the people responsible see what was happening."

"I burst into the local employment office and completely wrecked the place. They called the



police, I was arrested. After 48 hours in jail I was taken to court. The judge set a date for the trial and said, 'Next time come with a lawyer.'

"Where was he living, this judge? Where could I possibly get a lawyer? Where was I to get money to pay a lawyer when we had no money for food? I appeared in court alone. The judge seemed to understand, but could not justify my behaviour. He sentenced me to 12 days' imprisonment. In view of the circumstances he allowed me to serve them at the Beit She'an police

station. "Those were terrible days. I would look at myself in the mirror and tears would stream down by face. I wept for myself, for my dreams, and for what had happened to them. But those days were some of the important in my life, for at a certain point I stopped pitying myself and started to think."

"I realized that I had to do something to change my situation and that turning over desks in the employment office was no way to go about it. I saw that the road that leads to prison is like the road to welfare... it's a one-way street. I saw that I had to find a road that would lead to the corridors of power. At that time I didn't think of a political career. I was only 19 years old. But I did know one thing. I had to learn the rules of the game, and play it by the rules."

Eventually David Levy found work as a labourer at a kibbutz. There he was responsible for a strike that is still talked about today. The men working in the fields under the hot sun were being supplied with lukewarm and very dirty drinking water.

"I organized a strike. The ones who call themselves 'managers' in the kibbutz came to investigate. I told them we wouldn't go back to work until we got fresh, cool water. They looked at me in utter amazement. They wondered how I dared

But they brought the water and that was the beginning of my own road."

He could never understand the indifference of the kibbutzim in the area to the suffering in Beit She'an.

"Here is a group of people who claim to be based on the values of equality. Nice people with high ideals. I was proud that they were there. But we lived side by side in the same valley, under the same sun, and they couldn't care less. They didn't want to know anything about us and they didn't want to help. I didn't yet know, in those days, how much money they got from the government, or how well off they were. I only know that their apathy and indifference had driven a wedge between us that would take years to remove."

Despite his strong stand against the establishment that had created the situation in which he was trapped, David Levy never adopted an ethnic stand. Indeed, he opposed those who advocated ethnic representation. He felt that the Jews are one people. But he also saw the injustice of the situation.

"They were able to take middle-class Europeans and turn them into productive labourers. But when it came to the immigration from the Arab countries they took people, many of them educated and all with strong ethical, moral and religious values, and they humiliated them and turned them into welfare cases. I also realized that this was not from evil intent, but from negligence that bordered on the criminal."

"I ONLY spent 12 days in jail, but I think of those who spend years there. Many of them were born here and never had the life we had in Ramat, where we knew warmth and love and stability."

"We saw the disintegration of our families, but we also knew that we had something to be proud of. We knew that we didn't originate in the garbage can. But many who were born here in those years don't know this. They grew up with different values. They want what they feel they deserve, and the rules don't apply to them."

"But we are one people. You aren't doing them a favour when you help them. You're helping yourself. It's like saying that you're doing your hand or your foot a favour when you take care of it... it's your body that's involved."

It was after the strike that David Levy started to study the society of which he was a part. He saw how just before the elections, all the political parties suddenly remembered Beit She'an and other places like it. They came from Mapai and from Mapam, from Ahdut Ha'avoda and from the NRP even from the Liberal Party. Only Herut didn't send any representatives to the town. Perhaps, he says, because it didn't have any money to hand out.

He saw how these party functionaries worked, with promises and with outright bribes. He was contemptuous of them. He organized people to create chaos when their speakers took the rostrum. At first, when they saw that he was a political factor in Beit She'an, they tried, one after the other, to buy him. When that didn't work, they put him on their black-list.

David Levy was on the political map, but the road from a prison cell in Beit She'an to the seat of deputy prime minister was a long one. □

Excerpt from: *David Levy*, by Arye Avneri, Tel Aviv: Revivim Publishers, 303 pp. (Hebrew) By arrangement with the author and Revivim Publishers. Translated by D'vora Ben Shaul.

FRIDAY, MARCH 18, 1983

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

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## POST PULLOUT GUIDE

### The Poster

#### MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

##### Jerusalem

**ORGAN CONCERT** — Uli Freud, organ, Nehama (Yehuda), contralto. Works by Bach and others. (International Evangelical Church, 5, Hanevrim, tomorrow)

**ISRAEL SINFONETTA** — Mendi Rudan, conductor. Schoenberg evening. (YMCA, tomorrow)

**BRACHA EDEN and ALEXANDER TAMIR** — The duo-pianists in an evening of Brahms. (YMAA, Sunday)

##### Tel Aviv area

**11.11 SERIES** — Camerata Trio. Works by Bach and Beethoven. (Tzavta, tomorrow at 11.11 a.m.)

**SONATA EVENING** — Yair Kleiss, violin, Shoshana Rudakov, piano. Beethoven, Sonata no. 8; Prokofiev, Sonata no. 2; Ravel, Sonata, Grieg; Sonata no. 3. (Tel Aviv Museum, tomorrow)

**FOURTH ARTHUR RUBINSTEIN INTERNATIONAL PIANO MASTER COMPETITION** — (Tel Aviv Museum, Sunday through Thursday 9 a.m.-1 p.m.; 4-8.30 p.m.)

**CAMERATA TRIO** — Works by Bach and Beethoven. (Beit Ariela, Wednesday)

##### Haifa

**CHURCH CONCERT** — Directed by Eli Freund (organ). Works by Bach and others. (Stella Maria Church, Tuesday at 7.30 p.m.)

##### Other towns

**PIANO RECITAL** — Michal Tal plays works by Bach, Mozart, Schubert, Debussy, Chopin and Schumann. (Ramat Hasharon, Yuval, tonight)

**GUITAR AND PIANO RECITAL** — Yehuda Shreier and Amal Sharon play works by Villa Lobos, Bach, Rodrigo and others. (Yuval, tomorrow)

**RINAT CHOIR** — Directed by Stanley Sperber. Works by Brahms, Gabrieli, Argov and others. (Upper Nazareth, tomorrow; Rishon LeZion, Tuesday)

**VIOLIN AND PIANO RECITAL** — Haim Bannai and Sissy Cohen play works by Beethoven, Mozart and Debussy. (Yuval, Monday)

**SOPRANO AND PIANO RECITAL** — Hadassah Ben-Haim and Gila Goldstein play works by Handel, Schubert and others. (Yuval, Thursday)

**NETANYA ORCHESTRA** — Samuel Lewis, conductor. Robin Weiss-Capsouto, soprano. Works by Rossini, Mendelssohn, Mozart and others. (Wingate, Hershtrik Auditorium, Tuesday)

#### FOR CHILDREN AND YOUTH

##### Jerusalem

**COOKING SMELLS** — Karon Theatre production. For ages 8 and up. (Karon, Liberty Bell Garden, Thursday at 11 a.m. and 4 p.m.)

**HANOCH ROSENNE Pantomime**. For ages 11 and up. (Jerusalem Theatre, Thursday at 9.30 and 11.30 a.m.)

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.00 p.m.)

**THE KING AND THE MOON** — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, Sunday at 11 a.m. and 4 p.m.; Sonesta Hotel, Monday at 4 p.m.)

**THE LAUGHING MONSTER** — Theatre show with audience participation. (Israel Museum, Monday, Wednesday and Thursday at 11 a.m. and 3 p.m.; Tuesday at 4 p.m.)

**MUMMENSCHANZ** — The U.S. group in a theatrical programme for the whole family. (Jerusalem Theatre, Wednesday at 8.30 p.m.; Thursday at 4.30 and 9 p.m.)

**THE MARIONETTE FROM INDIA** — Karon Theatre production. For ages 3 and up. (Karon, Liberty Bell Garden, Tuesday at 11 a.m. and 4 p.m.)

#### WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

**Thursday: FORTRESSES AND SPRINGS OF THE JUDEAN HILLS: CASTEL TZUBA AND SATTAF** — Meet: 8.00 a.m. Start the hike at the Castel. Descend to spring of Tzuba. Explore the curious tunnel at the spring of Sattaf. Return to Jerusalem about 2.00 p.m.

**NAUGHTY FLIC** — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, Monday at 11 a.m. and 4 p.m.)

**YOUTH CONCERT** — Stories in Music — The Jerusalem Symphony Orchestra, conducted by Yitzhak Steiner. (Jerusalem Theatre, Tuesday at 11.30 a.m. and 4.30 p.m.)

##### Tel Aviv area

**AFTERNOON ADVENTURES FOR CHILDREN** — For children aged 4-6 accompanied by an adult — Gallery games and workshops. (Tel Aviv Museum, Sunday, Tuesday and Thursday, Grades 1 and 2, Monday)

**FAMILY CONCERT** — Duo-pianists Bracha Eden and Alexander Tamir. (Beit Lessin, tomorrow at 11.30 a.m.)

**THE HAPPY HOUR** — Shai Schwartz in a programme of clowning and pantomime with audience participation. (Jaffa, HaSimla, tomorrow at 11.30 a.m.)

**PRETTY BUTTERFLY** — Programme of songs and games. (HaSimla, tomorrow, Wednesday and Thursday at 4 p.m.)

**A STAR IN THE CLOUDS** — By Benny Porat. For grades 1-6. (Tzavta, 30 Ibn Gvirol, Monday, Tuesday and Wednesday at 11 a.m.)

**CLOWN SHOW** — For ages 6-9. (Beit Ariela, Tuesday at 10 and 11 a.m.)

##### Haifa

**THE WOOL STORY** — The Karon Theatre production. (Haifa Museum, Wednesday at 11 a.m. and 4 p.m.)

**Other towns**

**CLOWN SHOW** — (Neve Magen, Sunday at 10 a.m.; Ashdod, Monday at 10 a.m.; Kfar Yona, Wednesday at 11.30 a.m.)



Gordon John Sinclair and Des Hepburn in Bill Forsythe's film 'Gregory's Girl,' opening this week in Tel Aviv.

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**BLOW THEM UP** — A Khan Theatre production. (Khan, tomorrow at 8.30 p.m.)

**LITERARY EVENING** — Sephardi literature and poetry. (Israel Museum, Wednesday at 8.30 p.m.)

**GIMPLE TAM** — Khan Theatre production. Musical comedy based on the story by I. Bashevis Singer. (Gerard Behar Centre, Wednesday and Thursday at 10 a.m.; 8.30 p.m.)

**THE LONELY WOMAN** — Music and Theatre. With Robin Weiss-Capsouto, soprano. Works by Gershwin, Schubert, Sullivan, Poulenc. (Israel Museum, tomorrow at 8.30 p.m.)

**MOVEMENT THEATRE** — Improvisations with audience participation. (Pargud, Thursday at 8 p.m.)

**WOMEN AND HARD TIMES** — Songs and excerpts from Brecht's plays. With Ophelia Strahl. (Pargud, tomorrow at 9.30 p.m.)

**YORDIM AL HASHAVUA** — Political and social satire on topical issues written by B. Michael and Ephraim Sidon. (Jerusalem Theatre, Tuesday at 9 p.m.)

**ACTORS VS. AUDIENCE** — By Peter Hanke. Directed by Tami Lederer. (Jaffa, HaSimla, tonight at midnight, Thursday at 9.30 p.m.)

**AMADEUS** — By Peter Shaffer. Cameri Theatre production. (Cameri, tomorrow through Tuesday at 8.30 p.m.)

**THE HAPPY HOUR** — Shai Schwartz in a programme of clowning and pantomime with audience participation. (Jaffa, HaSimla, tomorrow at 11.30 a.m.)

**PRETTY BUTTERFLY** — Programme of songs and games. (HaSimla, tomorrow, Wednesday and Thursday at 4 p.m.)

**A STAR IN THE CLOUDS** — By Benny Porat. For grades 1-6. (Tzavta, 30 Ibn Gvirol, Monday, Tuesday and Wednesday at 11 a.m.)

##### Haifa

**THE WOOL STORY** — The Karon Theatre production. (Haifa Museum, Wednesday at 11 a.m. and 4 p.m.)

**Other towns**

**CLOWN SHOW** — (Neve Magen, Sunday at 10 a.m.; Ashdod, Monday at 10 a.m.; Kfar Yona, Wednesday at 11.30 a.m.)

**THE BROTHERS KARAMAZOV** — By Dostoyevsky. Habimah production with Shlomo Har Shavit, Alex Peleg, Israel Halerman, Shimon Cohen. (Habimah, Small Hall, tomorrow and Sunday at 8.30 p.m.)

**CHILDREN OF THE CITY** — By Dan Almagor. Musical about the Yemenite community. (Beit Lessin, Sunday and Tuesday at 8.30 p.m.)

**ENCHANTED NIGHT** — By Marzchek. Directed by Hadas Ofrit. A Karon Theatre production. (Beit Lessin, Thursday at 8.30 p.m.)

**THE FALL** — By Albert Camus. Translated, adapted by and starring Niko Nitan. (Jaffa, HaSimla, Tuesday at 9.30 p.m.)

**A FLEA IN HER EAR** — Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, Sunday through Thursday at 8.30 p.m.)

**GOOD** — By C.P. Taylor. Cameri production directed by Ilan Ronen. (Tzavta, Wednesday and Thursday at 8.30 p.m.)

**GREAT AND SMALL** — Cameri production. Directed by Ilan Ronen. (Tzavta, tomorrow, Sunday and Monday at 8.30 p.m.)

**GROS CALIN** — Emile Ajar's play translated, adapted by and starring Niko Nitan. (HaSimla, tomorrow at 9.30 p.m.)

**THE IVAR CONNECTION** — by Jonathan Gefen. Directed by Itzik Weingarten. (Beit Lessin, tomorrow at 8.30 p.m.)

**IT'S REVOLVING** — By Joseph Mundy. (HaSimla, tonight at 10)

**A JEWISH SOUL** — By Yehoshua Sobol. Habima Theatre production. (Habimah, Small Hall, Monday through Thursday)

**THE LESSON** — By Ionesco. Directed by Tami Lederer. (HaSimla, Wednesday at 9.30 p.m.)

**THE MEGILLA** — Yiddish Musical by Yitzhak Manger. Hebrew by Haim Hefer, with Avramide Mor, Sussy Kediet, Sari Zuriel, Yankele Ben Sim, Osnat Wshanski and Avi Dor. Produced by the Yuval Theatre. (Habimah, tonight at 9.45 and midnight; Beit Heheyal, tomorrow at 9 p.m.)

**THE PACKERS** — A light comedy by Hanaeh Levin. A Cameri Theatre production. (Cameri, Wednesday and Thursday at 8.30 p.m.)

**TAMU-NA** — Movement Theatre Group. Directed by Nava Zuckerman. (Tzavta, Tuesday at 9 p.m.)

##### Haifa

**THE ASSISTANT** — Haifa Theatre production of Bernard Malamud's story. (Haifa Municipal Theatre, tomorrow, Sunday, Monday, Wednesday and Thursday at 8.30 p.m.)

##### Other towns

**BED KITCHEN, BED KITCHEN** — Comedy for one actress with Dina Doron. Written by Daria Fo and Frances Rane, directed by Ilan Ronen and translated by Ada Ben Nahum. (Shoval, tonight at 8.30; Mishmar David, tomorrow at 9.30 p.m.)

**A JEWISH SOUL** — (Metzuba, Sunday at 9 p.m.)

**SIZWE BANZI IS DEAD** — A Khan Theatre production by Athol Fugard. Directed by Vladimir Miradun; with Shabati Kourty and Avimor Mor Chaim. (Rehovot, Wk, tomorrow)

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laraine Hotel, tomorrow at 9.00 p.m.; King David Hotel, Sunday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**CLASSICAL GUITAR** — With Yoel Akiron. (Zurba the Buddha, 9 Yael Salomon, Tuesday at 8 p.m.)

**FOLKSONG EVE** — (Hans and Gretz, 44 Emek Refaim, Sunday, Tuesday and Wednesday at 8.30 p.m.)

**GOLDEN GUITAR** — Avner Strauss plays classical, jazz and flamenco pieces. (Zurba the Buddha, tomorrow at 8.30 p.m., Wednesday at 8 p.m.)

**JAM SESSION** — (Hans and Gretz, Monday at 8.30 p.m.)

**JAZZ** — Boris Gomer, saxophone and flute, Adi Rosenov, bass, Norbert Goldberg, drums. (Pargud, Wednesday at 10 p.m.)

**JEWISH MUSIC** — The Tofa'ah and Ashura groups. Programme by women, for women. (Israel Centre, tomorrow at 9 p.m.)

**MEL LEWIS AND THE BIG BAND** — With singer Lynn Roberts in present day American jazz. (Jerusalem Theatre, Sunday at 6.30 and 9.30 p.m.)

##### Tel Aviv area

**ARIK LAVIE** — (Beit Lessin, Thursday at 10 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Details as for Jerusalem. (Hilton, Thursday at 8.30 p.m.)

**COUNTRY MUSIC** — With the Hillbillies. (Moudon Shukhi, Tuesday)

**DANI LITANY** — And his group in "Warm Relations." (Beit Lessin, tonight)

**EGBERTO GISMONTI** — Jazz musician from Brazil, with the Solidarity Jazz Band from Poland. (Mann Auditorium, tomorrow at 9 p.m.; Sunday at 9.30 p.m.)

**HANOCH ROSENNE** — Pantomime. (Beit Dor, tonight at 10)

(Continued on page C)

FRIDAY, MARCH 18, 1983

THE JERUSALEM POST MAGAZINE

A



## Jerusalem Cinemas

### CINEMA 1

18th week  
Fri. March 18 at 2.30.  
Who Dares Wins  
True Heroes A Abatte  
Sat. March 19  
Fame! 7, 9.30  
Sun. March 20  
Who Dares Wins 7  
True Heroes A Abatte 9  
Mon. March 21  
Fame! 7, 9.30  
Tue. March 22  
Triple feature on one ticket!  
Saturday Night Fever 6.30  
Les Sous Dares En Vacances 8.30  
Wed. March 23  
Triple feature on one ticket!  
Saturday Night Fever 6.30  
Les Sous Dares En Vacances 8.30  
Thur. March 24  
For Your Eyes Only 7  
The Warriors 9

### EDEN

### THE LONG WAY HOME

### EDISON

### L'AS DES AS

### HABIRAH

### 2nd week

### SIX WEEKS

### MITCHELL

### ORGIL

### JUNGLE BOOK

### ORION

### ANNIE

### ORNA

### MEGILLEH 83

## SEMADAR

### RETURN OF A SOLDIER

### SMALL AUDITORIUM

### THE VERDICT

### Tei Aviv Cinemas

### ALLENBY

### BOMBER

### BEN YEHUDA

### THE WORLD ACCORDING TO GARP

### CINEMA ONE

### MEGA FORCE

### CINEMA TWO

### DEKEL

### THE VERDICT

### DRIVE-IN

### MEGA FORCE

### ESTHER

### L'AS DES AS

### GAT

## CHEN CINEMA CENTRE

### CHEN 1

### ET.

### CHEN 2

### PINOCCHIO

### CHEN 3

### Dinner

### CHEN 4

### A HARD DAY'S NIGHT

### CHEN 5

### MISSING

### INSTITUT FRANCAIS

### LA ROUE

### ORLY

### CARO PAPA

### FIRST BLOOD

### LEV II

### NIGHT OF SAN LORENZO

### LEV I

## PARIS

### GREGORY'S GIRL

### PEER

### LONELY HEARTS

### SHAHAF

### SIX WEEKS

### STUDIO

### YOUNG DOCTORS IN LOVE

### TAMUZ

### TCHELET

### MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL

### TEL AVIV

### DON'T GIVE A DAMN ABOUT OFFICERS

### MOGRABI

### THE TREE OF THE WOODEN CLOCS

### THE RED HORSE

### ORLY

### CARO PAPA

### FIRST BLOOD

## HAIFA Cinemas

### AMPHITHEATRE

### AMAMI

### CLOCKWORK ORANGE

### ARMON

### COOGAN'S BLUFF

### ATZMON

### FIRST BLOOD

### CHEN

### SHAVIT

### GALOR

### FAST WALKING

### ANGER IN HIS EYES

### YUL BRYNNER

### KEREN OR

### TARZOON SHAME OF THE JUNGLE

### MORIAH

### THE VERDICT

### ORAH

## ZAFON

### PINOTE

### AN OFFICER AND A GENTLEMAN

### RON

### MEGILLEH 83

### ARMON

### COOGAN'S BLUFF

### ATZMON

### FIRST BLOOD

### CHEN

### SHAVIT

### GALOR

### FAST WALKING

### ANGER IN HIS EYES

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### KEREN OR

### TARZOON SHAME OF THE JUNGLE

### MORIAH

### THE VERDICT

### ORAH

## OASIS

### E.T.

### ORDEA

### A POLICEWOMAN CALLED LOUIS

### RAMAT GAN

### ANNIE

### HERZLIYA Cinema

### TIFERET

### SILENT RAGE

### NETANYA Cinema

### ESTHER

### FIRST BLOOD

### HOLON CINEMAS

### ANIGDAL

### AN OFFICER AND A GENTLEMAN

### SAVOY

### THE PIRATE MOVIE

### Ramat Hasharon Cinema

### STAR

## ENTERTAINMENT

### HAGASHASH FESTIVAL

### HAVA ALBERSTEIN

### JAZZ

### JAZZ CELLAR

### NEW YORK, NEW YORK

### FILMS IN BRIEF

### THE NIGHT OF SAN LORENZO

### THE BEST LITTLE WHOREHOUSE IN TEXAS

### BLACK AND WHITE IN COLOR

### THE BLUES BROTHERS

### CLOCKWORK ORANGE

### DINER

### THE NIGHT OF SAN LORENZO

### MONTY PYTHON AND THE HOLY GRAIL

### THE TREE OF THE WOODEN CLOCS

### THE TWELVE CHAIRS

### THE WARRIORS

## THE PLAYFUL BUNNY

### THE PLAYFUL BUNNY

### REGGAE

### ROCK'N ROLL

### SONGS - SACRED AND PROFANE

### SOUTH AMERICAN STYLE CARNIVAL

### Other towns

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### THE TREE OF THE WOODEN CLOCS

### THE TWELVE CHAIRS

## DANCE

### BATSHEVA DANCE COMPANY

### HORA JERUSALEM

### ISRAELI BALLET

### for last minute changes in programmes or times of performances, please contact Box Office.

### THE NIGHT OF SAN LORENZO

### THE BEST LITTLE WHOREHOUSE IN TEXAS

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### THE WARRIORS

### for last minute changes in programmes or times of performances, please contact Box Office.

### THE NIGHT OF SAN LORENZO

### THE BEST LITTLE WHOREHOUSE IN TEXAS

## Lower Galilee Regional Council

### Child Resettlement Fund - Emlunah

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### FRIDAY, MARCH 18, 1983

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# This Week in Israel The leading Tourist Guide This Week in Israel The leading

To all who wish to improve the quality of life in the immediate surroundings and to all who suffer from asthma and/or bronchial asthma, migraine, breathing difficulties, feeling of suffocation, air pollution, cigarette smoke, hay fever, sensitivity to climatic changes, allergic colds, indisposition caused by 'hamsin', sleeplessness, emotional stress, nervousness, impotence:

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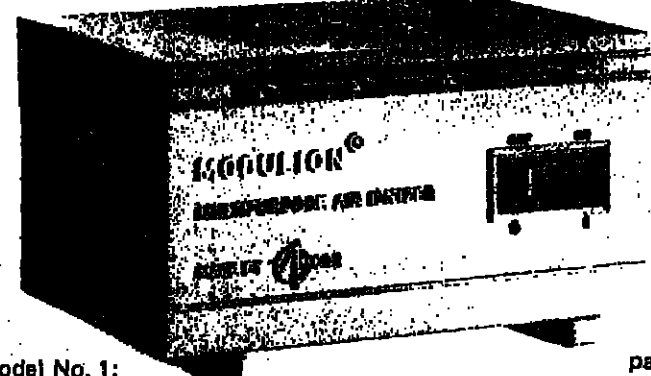
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## Brussels sprouts



Natasha Parry and Heinz Bennet in 'The Bed,' Marion Hansel's Belgian film.

### BETWEEN ACTS / Joan Borsten

REPRESENTATIVES of the Belgian cinema industry were in Israel this week to show some of their feature-length movies to Cinematheque members, and to discuss with their counterparts here the problems of making films in small countries.

If you never knew until now that Belgium had a feature film industry, you were not the only one. According to Emile Cantillon, who heads the Belgian Culture Ministry's French-language film division, his country produced only shorts until the mid-'60s. The reason, oddly enough, was an agreement signed between Belgium and the U.S. immediately after World War II, which funneled profits from all American films shown in Belgium back to the U.S. Larger European countries, such as France, Italy and England, made American distributors leave behind a percentage of the box office take and used the funds to develop their own film industries.

Today the situation is better, says Cantillon. Sixty per cent of the box office take from American films remains in Belgium. The French, however, who own 70 per cent of all cinemas in Belgium, export half of their profits.

In the mid-'60s the Culture Ministry's two film divisions, one French-language and the other Flemish, began giving grants to directors who wanted to make features. At the same time a publisher of comic strips established a company, Belleville, to make animated cartoons. Between eight and 10 features a year were produced, and they were shown at international film festivals, winning critical acclaim.

MARION HANSEL, whose first feature, *The Bed*, was very well received this week by Israelis, told *The Jerusalem Post* that it costs between \$400,000 and \$600,000 to make a low-budget film in Belgium. This is about twice as much as it costs in Israel. However, the Belgian government gives its filmmakers approximately 70 per cent of the budget in the form of a loan which has to be repaid only if all other expenses are covered. And this is far more than Israelis get from the Fund for Encouraging Quality Cinema. Although both French- and Flemish-speaking Belgians are big moviegoers - 30 million tickets are purchased each year by a population numbering only 10 million - financial success depends on foreign sales.

"We always try to co-produce," explained Hansel, a former actress who is today one of Belgium's half-dozen women directors. "That pretty much guarantees distribution in a second country. The Flemish work with the Dutch or Germans, the Walloons with Switzerland, Canada and France. A French co-production makes it easier to get well-known French actors. There are still no Belgian movie stars, only former Belgians who went to France looking for work and became French movie stars."

*The Bed*, which Hansel co-financed with a Swiss company, stars London-born Natasha Parry and German-born Heinz Bennet. Recipient of the 1982 Prix Caves (Belgium's equivalent of the Kinor David for the film of the year), it tells the story of how a woman copes with her husband's death. The film has been playing in Brussels for the past five weeks and, according to Hansel, "is not doing too badly considering the difficult subject matter."

The French/Flemish split is fortunately one aspect of Belgian filmmaking not shared by Israel. Not only are there two separate departments in the Culture Ministry, but there is also a complicated system for showing movies in cinemas and on television - sometimes dubbed in French and subtitled in Flemish, sometimes subtitled in both.

Animator Picha, whose two-hour long, \$10m. *Missing Link* was a great hit in England, France, and Germany, and is due to be released as a "rock music fantasy" in the U.S., solves the problem by working in English. Like Hansel, he gets his financing from the French department of the Culture Ministry, but uses the best technicians available - be they Walloon or Flemish.

Animation, which was first conceived by a Belgian - Joseph Antoine Plateau - in the early 19th century, is considered the country's best cinematic product. One of the most popular cartoon series in the U.S. today, *The Shmerfs*, was developed by a Belgian, one of half a dozen who, like Picha, work regularly. Picha's first full-length adult cartoon, *Tarzoun, Shame of the Jungle*, was seen by more than a million people.

SUPPOSE they show a movie and nobody comes? That's the dilemma actress Rachel Dayan currently faces. She worked on a no-salary basis for director Uzi Peres, hoping that his new film *Love Without Pill* would sell enough tickets to make a profit, of which she would get a share. But the film closed within a

week of opening. Virtually no critic reviewed the melodrama and, though Peres tried to drum up interest, virtually no journalist publicized the opening.

Rachel has been working steadily since she graduated from Nissim Nativ's acting school, mostly in plays and commercial productions, but also in movies. Israeli audiences remember her best for her performance in *Light of Nowhere* and in *The Story of Milton Levy*, both directed by her husband Nissim Dayan, who is now writing a new script for her.

She was born in Jaffa and lived on Rehov 60 until she was seven. Then her parents, Poles who survived the Holocaust, moved to Ramat Chen, where to the chagrin of her father she became an active member of the Children's Theatre.

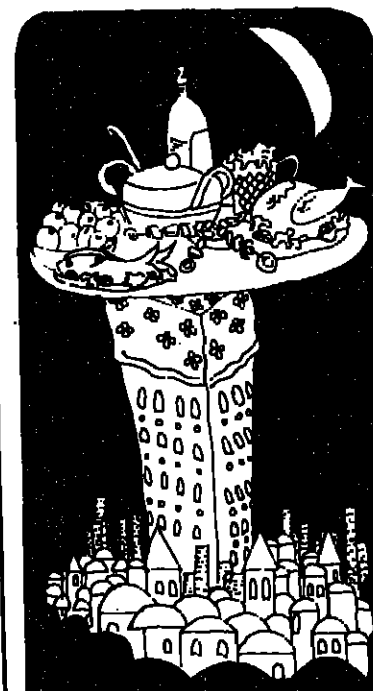
"He was afraid acting would interfere with my studies," remembers Rachel. "After I finished the army, he still objected. So for three years I got up at seven, worked until four at Hamashbir, and from five until midnight studied with Nissim. The first year I financed my acting classes; after that I got scholarships from the American-Israel cultural fund. It was only when Habimah accepted me as an actress that my father decided it was all right to work in the theatre."

She met Nissim Dayan, a graduate of Nativ's school, in her third year and married him soon afterwards. "I think that getting married affected my career. It's easier to be single in this world. But I'm not sorry. When I got my first part at Habimah, I was already pregnant. I thought if I didn't have an abortion, I'd never get another chance. But Lea Koenig convinced me it was important to have a child, so I did. I'm not sorry about that either, though it was hard to get going again. The important people forget you. So I did commercial productions for a time, then two more plays which got good reviews, and then I got my dismissal notice. So I returned to commercial theatre, where I've been working pretty much non-stop ever since. I don't always like what I do, but I do it well."

Rachel describes herself as a tough cookie, unforgiving and not terribly diplomatic. "I know it's easier in this business if you're nice, but I'm not. I don't sell charm." Blonde with darkish roots, wearing red and brown striped glasses that with the glittering scarf at her neck give her a "tough" look, she skips from subject to subject, waving her hands and constantly changing her facial expressions. She has strong opinions: The commercial theatre is impossible. Hot in summer, cold in winter. But she loves the feeling of bowing to a crowd and taking curtain calls. She doesn't like being known as Nissim Dayan's wife, but she thinks he's one of the country's great talents. She is also jealous of his success, but swallows her jealousy because he is so supportive of all she does.

"When I wanted to quit," she says, "he kept me going. When I was asked to work in Yiddish, he said go, your place is on the stage or the screen. I don't want a wife who stays home or is frustrated. It turned out to be a great experience, the Yiddish film, which was the first movie made in that language in several decades. When I left the screening, people hugged me. My parents loved it. That was important because I still feel bad about the time, when I was in high school, that I told my father I was embarrassed that he spoke to me in Yiddish."

## This Week in Israel The leading JERUSALEM RESTAURANTS

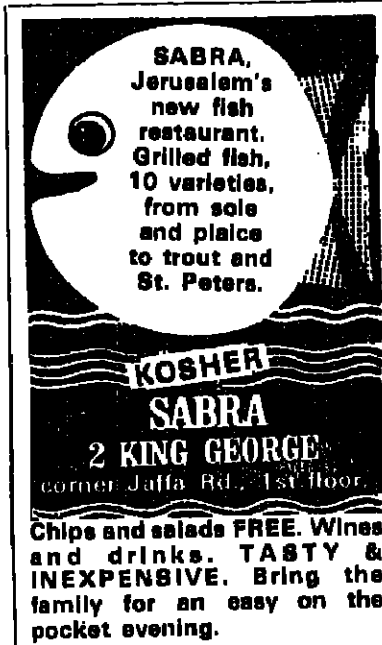


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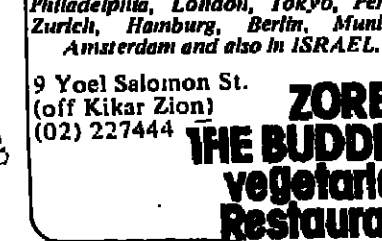


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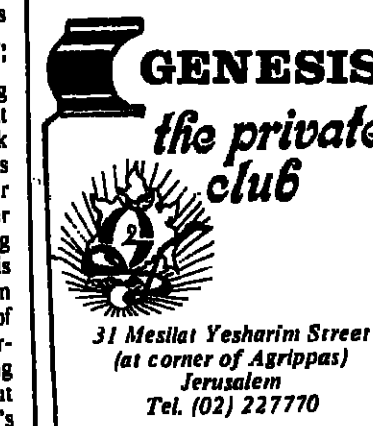


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WITH THE SCHOOL vacation approaching, families all around the country will no doubt be taking to the road — that is, if they are not among the thousands planning to go abroad.

In a short preliminary survey of the Kinneret area, I found that at least the flowers were in full bloom and covering the hillsides. As for restaurants, the situation was not quite so flourishing. Several residents of Tiberias, for example, on being asked where one could eat, responded with blank looks. Apart from the town's Chinese restaurant, The House, which received a very favourable review in this column a few years ago, nobody could think of any place worth trying.

Finally, someone suggested that, as it was on our way, we should try Yunis, in Tauran village, near the Golan junction, about 15 km from Tiberias on the Hula highway. It is hard to miss: everything about the restaurant is big, including the sign in front.

Inside, a few electric heaters here and there were creating a little warmth in the vanilla-like eating area. The décor might be described as village modern, with formica tables and bright furnishings. Everything was very clean.

TO START WITH, we asked the waiter for some salads. He brought, on a serving cart, pickled lemons,

## Byword on the byways



eggplant with oil and parsley, fried eggplant with tahini, fried eggplant without tahini, a mixed lettuce salad, tabouli, Turkish salad, eggplant with allspice, red cabbage, white cabbage, hummus, koubbeh, lefel, labanah and a few other items which I have forgotten.

None of them was outstanding. To be more specific, while none was inedible or outright bad, they all tasted as if they had been sitting

### MATTERS OF TASTE Haim Shapiro

around for too long and that perhaps the oil, which is such an important component of such dishes, was not top grade. The lefel and koubbeh, which are both fried, had the same sort of greasy taste that one finds in cheap American and European fast-food joints. Had it been up to me, I would have settled

for about a third of the number of salads, and far better quality.

For the main course, we ordered a mixed grill. This was far more satisfactory. The shishlik in particular was made from juicy, tender pieces of lamb. The liver was cooked to exactly the right point and the kebabs were well seasoned.

Only the lamb chops could have been better. One was a nice rib chop, but the other was a rather oddly-cut piece of meat, mostly

bone and fat. Alongside the meat were a few pieces of grilled tomato and onion, adding a pleasant touch. There was also a plate of mejadra — a combination of rice and lentils seasoned with fried onions — and chips which, considering the state of the other fried items, were surprisingly good. The Turkish coffee was very tasty.

THERE WERE various Middle Eastern pastries on display in a showcase, but considering the amount of food we had already consumed, we decided that enough is enough. I was also influenced by the fact that, in my opinion, the nearest baker of fine Arab pastries is in Nabulus.

The bill came to IS 1,090, including beer and soft drinks. It was not a great deal considering the quantity of food served, but rather a lot for the quality.

Since Yunis is something of a byword for those visiting Lower Galilee, I can only assume that the restaurant must be living on its reputation. Either that, or its clients aren't very picky.

If you are in the area, however, there isn't any other place that I can recommend, especially if you are with children. Perhaps the best thing is simply to order hummus, shishlik and chips and call it a day.

## Youthful nostalgia

### CINEMA Dan Fainaru

BILL FORSYTH and Barry Levinson have something in common. The former is very much a Scot, trained outside the film establishment, whose second feature film, *Gregory's Girl*, has been one of the amazing sleepers of the industry in England. The latter (who directed *Diner*) is a typical product of the American industry, a veteran of TV comedy shows, an alumnus of the Mel Brooks school of zaniness and a rising scriptwriter with heavy titles to his credit (*Silent Movie*, *High Anxiety*, *And Justice for All*). But they both have a nostalgia for their own youth, a free, uncluttered cinematic style, and an unfashionable penchant for wholesome adolescence.

Each goes a different way to find his subject, which is only natural, given their different backgrounds; but they both achieve a sort of cheerful, humanistic image that is not only pleasant but actually optimistic — something almost criminal in the predominantly downbeat atmosphere reigning all over the Western world.

*Gregory's Girl* is located in one of Scotland's new urban projects, hardly an attractive starting point. The protagonists are a bunch of high-school boys and girls, all about 16 years old, all going through the pangs of growing up too fast and experiencing some very strange and urgent yearnings.

They are all engaging, simple and unpretentious, none more so than the eponymous Gregory, a gangly, red-headed centre-forward in the school soccer team, who loses his place to, of all people, a cheerful and determined girl from his own class. Instead of developing a healthy dislike, Gregory falls in love with her.

This romance is the nucleus of the movie's plot, but by no means its only point of interest. For Gregory's pals are at least as nice, natural and confused by the inner commotions so normal at sweet sixteen as he is. One of them, Steve, would rather teach girls how to bake; another would court their favours by telling them the rate at which air is expelled from your nostrils when you sneeze. When snubbed, he is prepared to hitch-hike his way to Caracas (not that he knows exactly where that is), for he has been told that there are eight girls to every boy there.

Amazing as it may seem, there are no drugs here; nobody smokes, snorts, shoots or rides a motorcycle. Teachers aren't pathological sadists, even if they are a bit odd, a bit crooked (like the principal, who condones the black-market production of cookies in the school kitchen, as long as he gets his share) and not altogether consumed by their calling. And if there is a bit of estrangement between parents and children, there is no unbridgeable chasm separating them.

Given these ingredients, no dramatic earthquakes are to be expected. Everything is on a small scale, and has to be observed from close up, with a sympathetic eye, if it is to register at all with the audience. Forsyth does this to perfection, helped along by a great cast of youthful enthusiasts, rolling their heavy Scottish brogues happily,

and playing their parts with total commitment. Most of all, Gordon John Sinclair and Dee Hepburn, as Gregory and his uninhibited, soccer-playing idol, are a joy to watch. They may or may not be great actors, but in their respective parts here you won't find any better.

BARRY LEVINSON'S *Diner* is, of course, quite different. It deals with characters that are a lot more mature, in their early 20s; it is set in Baltimore, Maryland, at the end of 1959, and joins a long list of nostalgia items produced by the American film industry after the tremendous success of *American Graffiti*. There are some things in common, at different stages of the plot, with Arthur Penn's *Four Friends* or Peter Yates' *Breaking Away*, to cite only two possible sources of inspiration. But credit has to be given to Levinson, for in spite of the all-too-obvious pattern established by some of these earlier films (such as the persistent blating of the song-hits of the period), he manages to turn out a surprisingly personal film, raw and immediate to the point that one even suspects it was shot in 16 mm. and blown up (something Hollywood considers as terrible a crime as shooting a producer).

Levinson himself does not deny that *Diner* has a great deal to do with his own youth, and that the characters in it are based on himself and his friends. And this is where Levinson finds a common denominator with Forsyth. The year 1959 was something of a respite in modern American, post-World War II history: the Korean war was slowly fading into the past, Vietnam was still a French headache, the human rights movements and the restless universities had not yet reared their heads. Which means that Levinson is still dealing with five friends who are comparatively innocent, who aren't altogether mature but would like to appear so, who are still hesitant in their relationship with the other sex, and hung up on their adolescent fancies. They spend their nights in that long-forgotten institution, the diner, a sort of brotherhood that protects itself from the ominous future, when each will have to stand on his own feet.

Watching these five immensely likeable characters, one can't help feeling, as with the Forsyth movie, that there is something appealing and heartwarming in what one suspects is no longer to be found nowadays — the purity, sincerity and authenticity of emotions that one finds in them.

IN BOTH CASES there is an attitude of basic decency which keeps the filmmaker from prying too far into the privacy of his characters. Levinson uses his camera as a kind of onlooker, maybe a silent sixth member of the group, joining in the fun, participating in every bit of tomfoolery, but never asking, or trying to answer, the sort of questions you wouldn't put even to your friends. Indeed, as handled by Peter Sova, the camera appears to be as mobile and spontaneous as the characters themselves.

If Levinson goes one step further than Forsyth in his portrayal of youth it is, in his decisive move, more than once, away from sheer cuteness to poignant moments, which sometimes occur in the middle of a very funny scene. For in-

stance, Eddie is determined not to marry his promised bride unless she can prove that she is as well up in the history of American football as he is. It is all quite hilarious, with the other four sitting outside his door, listening to Eddie putting the girl through an incredible quiz and reacting accordingly. Yet there is something very touching in the voice of the girl (we never see her) as she fumbles desperately for the right answers.

Collecting the five young actors was no mean feat either. Steve Guttenberg as the football-crazed Eddie; Daniel Stern (who was also in *Breaking Away*) as the confused husband; Mickey Rourke as the lady-killer and big-time gambler; Kevin Bacon as the quiet student on holiday; and Timothy Daly (son of actor James Daly) as the mixed-up, neglected son of a well-to-do family — each fashions a well-defined character, and their performances are remarkable. As for Levinson, this debut is more than promising. Hopefully, he will get a chance to bring further scripts of his own to the screen.

FINALLY, in an entirely different mood, *Deep Waters* is a troubling experience, one of those films that keep bothering you a long time after you've left the cinema. It is based on a novel by Patricia Highsmith, the Texas-born author living in Paris who is the latest rage with the European intelligentsia. Her speciality is unveiling the most disturbing animal impulses seething under the perfectly urbane exterior of well-bred members of society.

Alfred Hitchcock used her first novel, *Strangers on a Train*, for a now classic thriller; Wim Wenders' *The American Friend* was based on another of her books; and so was Claude Miller's award-winning French movie, *Tel Her that I Love Her*, which should make Michel Deville's choice of *Deep Waters*, which Highsmith wrote in 1957, a natural not least because he himself is the kind of urbane, fashionable director who, in his better films, is quite unsettling at times. And indeed, this is the case here.

It is the story of a modern marriage in the claustrophobic atmosphere of one of the Channel Islands with a mixed English and French background. All the trademarks of the genre are here: the husband who lets his wife romp with strangers, the permissive society, and all the other gimmicks that tend to bore you out of your seat.

Deville leads the plot from a fancy, colourful sex yarn, into the troubled waters of passion, dwelling on the extremes of human behaviour once the palina of civilization, culture and moral codes is removed. And what Deville discovers is exactly the thesis Highsmith has put there: man is an impulsive creature, driven by terrible emotions; he is a predatory animal and it doesn't take very much for his true nature to come to the surface. There is nothing he will shrink from to satisfy his passion, and once we realize how human this is, we can't help understanding his motives and accepting them.

Which is exactly what happens here. You start by suspecting the characters, then you gradually build up a dislike of them that grows steadily, until you face the deep pain, the crazy emotions, that aren't all that rare. And you are left disturbed, because what happens to the *Deep Waters* heroes may happen to you. Even worse, some may envy these characters for an intensity of feelings that they themselves have never experienced.

## This Week in Israel - The Leading

### Cinematheque

MARCH 18-25  
Fri. at 2 pm: *Jaws* Steven Spielberg  
Sat. at 7:30 pm: *La Dentellere* with Isabelle Huppert  
9:30 pm: *The Great Gatsby* with Robert Redford  
Sun. at 7 pm: *Sugarbush Express* Steven Spielberg  
9:30 pm: *Tout Une Nuit*  
Mon. at 7 pm: *Dillinger* with Richard Dreyfuss  
9 pm: Argos films *Hiroshima Mon Amour*, Alain Renail  
9:30 pm: *Mina* (small hall)  
Tues. at 4 pm: *Peter Pan*  
7 pm: *La Malice* Jean-Luc Godard  
9:30 pm: *Al No Corrida* Nagisa Oshima  
Wed. at 7 pm: Argos short films  
9:30 pm: *Aparajito* (India)  
Thurs. at 7 pm: *De Lotelling* (Belgium)  
9:30 pm: *Le Coup de Grace* (short film)  
midnight: *Three Days of the Condor* with Robert Redford  
Fri. at 2 pm: *Jeremiah Johnson* with Robert Redford  
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Wed., March 29, 8 pm

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Introduction to Ballet  
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Opus 85  
Sporer/Shostakovitch  
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## This Week in Israel - The Leading Tourist Guide.



this week  
at  
the israel museum  
jerusalem

### EXHIBITIONS

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Bezelel 1906-1929 - works produced at Bezelel, the first school in Eretz Israel for arts and crafts  
The Art of Bezelel Teachers  
Portables - an exhibition from the Museum's collections of archaeology, ethnography, Judaica, art & design  
Primitive Art - from the Museum's collection  
Letterheads by Pentapage - over 100 examples of personal and corporate letterheads by a leading British design group, 1966-1982  
Kadesh Barnea - at the Rockefeller Museum  
How to Look at a Painting - by courtesy of Marianne and Walter Griesmann, London, and Dubek Ltd.  
Illuminated Haggadah of the 18th Century - by courtesy of Yonatan and Michael Flomshem

### SPECIAL EXHIBITS

Japanese Miniature Sculpture  
Pilgrimage Souvenir Objects and Christian Lamps  
Clay Jug and Juglet  
Seder Plate - Vienna, Austria, 1926

### EVENTS

#### CONCERT

Saturday, March 19 at 20.30  
"THE LONELY WOMAN"  
Music and theater for soprano and piano. Robin Weisel Capsouto, soprano; Ruth Menze, piano. The programme is dedicated to women in literature and music, the abandoned and betrayed woman in particular. Gershwin - from "Porgy and Bess"; Schubert - "Gretchen by the Spinning Wheel"; Yeheskel Braun - "Song of the Dove and the Lily"; Sullivan - aria from the operetta "Patience"; Poulenc - "La Voix Humaine", a one act opera.

#### PESACH HOLIDAYS - SPECIAL

CHILDREN'S SHOW  
Sun., March 20; Mon., March 21; Thurs., March 24 at 11.00 & 15.00  
Tue., March 22 at 15.00 & Fri., March 26 at 11.00  
THE LAUGHTER MONSTER  
Presented by the Simpo Theatre. A colorful show, about the adventures of a father who sets out to search for the laughter flower, that illustrates the actor's work and the fascinating world of theater.

#### CREATIVE THEATRE FOR CHILDREN

Tuesday, March 22 at 18.00 & 20.30  
WORDS AND A PLAY  
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#### FILM

Tuesday, March 22 at 18.00 & 20.30  
"THE FRENCH LIEUTENANT'S WOMAN" (U.S.A. 1981)  
Dir. Karl Reisz, with Meryl Streep, Jeremy Irons

#### GALLERY TALK (in English)

Tuesday, March 22 at 19.15  
BEZALEL 1906-1929

#### LITERARY EVENING

Wednesday, March 23 at 20.30  
SEPHARDIC LITERATURE

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BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-sunset; Fri., Sat. & holidays 10-14  
ROCKEFELLER MUSEUM: Sun.-Thurs. 10-17; Fri. & Sat. 10-14  
LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-20  
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 16-20  
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv - Rococo, Etzion, Le'an and Castel; Jerusalem - Klatim.

OPERA IN Israel has a chequered history. Operas were put on here in the early Twenties, and preceded symphony orchestras, radio stations and music academies. Its representatives had money and manpower problems to contend with, and always lost; operatic attempts were made, would peter out, and be resumed in slightly different form. And last year the Israel National Opera was closed for good. Of course, there were assurances it would open again at a more auspicious time but, so far, there have been no official attempts to revive it. It was the opera company that had survived the longest.

After several government-appointed commissions during the past few decades had made their suggestions (which were never followed up by the INO management), various foreign experts were invited here to suggest remedies for the ailing company. One of the first was Jan Peerce, who quickly abandoned his attempt. In 1980, Sir Claus Moser, from the directorate of the Royal Opera House at Covent Garden, came here to take a look, and then sent on Dr. Abraham Marcus, who submitted a detailed report on the INO with specifications for improving it.

THEN THE big guns were invited. Rolf Liebermann came first. He was the outstanding Swiss opera producer and famous for his lavish productions in Hamburg and Paris. He came, looked, listened and made recommendations which were never published but which apparently led to the final closing down of the INO.

Last year, Shlomo Lahat, the mayor of Tel Aviv, invited Sarah Caldwell, the artistic director of the Boston Opera, to make her recommendations, which have never been publicized. In the meantime, the vague plans and promises made by the Culture Division of the Ministry of Education and Culture have abated. It is debatable how aware these distinguished authorities were of the special conditions prevailing in Israel, and, indeed, whether they cared much about Israel.

IT IS COMMON knowledge that many professions demand sacrifices of their members in Israel. One of the most demanding professions is music. To preserve as a musician in Israel requires a special attachment to the country, its people, and its needs. A particular attitude and perseverance are required of an Israeli musician who chooses to work in more primitive conditions, and with far less financial reward, than abroad. Luckily, there are still such musicians in Israel.

The leading spirits of the Jerusalem Opera Society - Madelyn Coppock-Roden and her husband Jacob Roden - launched an operatic pilot-project two years ago, without help from foreign experts, or from local sources, and without committees and symposia. In close cooperation with the Jerusalem Municipality's Youth, Sports and Social Activities Department, opera was brought to schools, and a start was made in educating new and young audiences in understanding and love of this medium.

Smetana's *Bartered Bride* was chosen for its folklore element, its simple plot and lively action. However, the main reason for the choice was the opportunity the production gives for participation by children. Dancing, playing animals and clowns, acting, preparation of decorations, and costumes, and all the other complex



Some of the cast in The Jerusalem Opera Society's "The Bartered Bride."

## Rising note

MUSIC & MUSICIANS / Yohanan Boehm

facets of opera, provided unlimited possibilities for the children. Four elementary schools were selected to take part, and two introductory stages were followed by a regular performance.

All in all, some 1,200 children between the ages of 9 and 12 were involved. The first stage comprised in-class meetings, with no more than 40 children together with their teachers. The two leading singers - Robin Weisel-Capsouto and Daniel Ziff - used games to introduce the subject, and some acting and singing. They both have extensive personalities and excellent pedagogic qualities.

In the second stage, groups of about 80 youngsters in workshops got to know something about make-up, dancing, pantomime, acting, scenery and costumes. There was no need to maintain discipline as the children were so involved in what they were doing that they forgot to make a rumpus.

Finally, last week, all this painstaking work bore fruit. After a fortnight's rehearsals with over 200 young "actors," four performances were staged at the International Cultural Centre for Youth, in the German Colony, which placed its facilities at the disposal of the project. So that as many children as possible should take part, different groups took turns at each performance.

It was a tremendous success. The young audiences followed the action knowledgeably, and fully enjoyed the performances.

MANY PEOPLE and institutions combined to make this project possible. The principal contributors included the Culture Division of the Ministry of Education and Culture; the Municipality's Social Activities Division provided logistics and made contact with the schools.

The Jerusalem Foundation channelled contributions from abroad. The most considerable were from the Ernst von Siemens Foundation, Munich; Mrs. Kitty Falk, a former resident of Jerusalem now living in New York; Dr. Reuben Hecht, Haifa; and Mrs. Mira Spector, New York. ATA granted a most generous reduction on materials for the costumes, and this helped balance the meagre budget. Bank

Le'umi made a modest contribution.

But what most contributed to the project's realization was the untiring effort of the many volunteers inspired by Madelyn Coppock-Roden's enthusiasm and energy. An opera requires an auxiliary group of workers behind the footlights which hugely outnumber the actors. It is this which makes opera so expensive. Driven by her passionate love for her medium, Madelyn Coppock-Roden succeeded in marshalling sufficient helpers. This was more than just a children's performance - the standards were highly professional. The assembled talent proved there are enough competent singers in Israel to justify the attempt to build up a small opera company. The performance - ably conducted by Eli Jaffe, and with an excellent piano accompaniment by a new Russian immigrant, Natasha Kossow - was a remarkable event in the history of opera in Israel.

THE QUESTION now is how to maintain the momentum. This pilot project has undoubtedly established its educational and musical value, and must be followed up, and if possible expanded.

The present production should run for some months so as to justify the intense effort - and it will be performed for adults also, who would get a lot of pleasure from *The Bartered Bride*.

A new generation of schoolchildren should be introduced to the project from the beginning of the next school year. Rossini's *Cerentola* and Gilbert and Sullivan's *The Mikado* are possible choices for a new production: *The Bartered Bride* could run concurrently.

But all this requires funding, and the appropriate bodies should provide maximum help. I am sure that generous support from individuals and institutions will be forthcoming, too.

The development of the Jerusalem Opera Society could provide a modest livelihood for professional singers and actors here, and slowly educate a new generation of opera-goers. The Jerusalem Opera Society should be given the chance to succeed where others have failed.

## Gimpel the Tzaddik

THEATRE / Zvi Jagendorf

GIMPEL, the hero of Isaac Bashevis Singer's classic Yiddish tale, is a fool because he believes. He believes whatever the scoffers of Frampol tell him: that the dead have risen, that Elka the town whore is a virgin fit to be his bride. He is also a saint, a tzaddik, because his infinite capacity for belief in spite of degradation and in the teeth of malice is faith at its purest, and his myriad humiliations are those of the man of faith in a mean and dirty world.

Singer's comic-philosophical fable is the basis of a new musical play *Gimpel the Fool*, presented by an enlarged and spirited Khan company at the Gerald Behar Centre. The adaptation by Jean Bernard Morelly (who also directed) and Yuav Lorch gets its extravagance and energy from Morelly's decision to stage it in the frame of an operetta performed by a threadbare Yiddish touring company, the Grodno Superstars. This is a liberating idea because, for Morelly, Yiddish operetta means a brazen mixture of styles, a healthy vulgarity, a frank appeal to laughter and tears - in other words a truly theatrical theatre, gay, professional and supremely unintellectual.

Whether this is in fact true of Goldfaden and company is irrelevant. Neither Morelly nor most of his audience could ever have seen a

Yiddish operetta. What does matter is the competence of such a frame and such a mixture of styles to make Gimpel, Elka and the knaves of Frampol come to life on the stage in a way that does not betray the irony and compassion of Singer's words but gives us a show, an interpretation rather than a piece of conventional paraphrasing. In this the production is a success, though lovers of Singer may well be upset by the inevitable sacrifice of subtlety when their mental picture created by his words is replaced by the broad confrontations and simpler language of the stage.

YET Morelly's production manages to use vulgarity without being vulgar, to harness the kitschiness of kitsch without being cheap, and to simulate a naive style in a witty and entertaining way. The operetta frame means that the story can be interrupted at will by songs, dances, recitations, exotic transformation scenes and changes of language. It signals to us: don't take this seriously, it's just entertainment, a B picture, a mish-mash.

But this is a cunningly false signal. Gimpel's fate is deeply moving. His innocence, his disappointments, his temptation and his suffering are facets of a traditional morality plot. But since we don't have the traditional morality at our beck and call, since heaven and hell



Natan Danner in the title role of the Khan's 'Gimpel the Fool.'

are for us words rather than poles that guide our lives, the theatre has to conjure them up out of tinsel and fake smoke. The operetta mish-

is not Isaiah's but the chintzy paradise of cheap greeting cards. The play's hell is peopled by comic book spirits and a chorus line of Devilettes. They still represent hope and despair, but these are shown as products of our own weak imaginations, fed or rather starved by our own secular and commercial culture.

THIS IS, then, a sophisticated play masquerading as a naive one. It creates a shiell scene (ably designed by Ronnie Toren) without succumbing to the clichés of Yehupitz for Tourists or ersatz Chagall. Natan Danner, in the title role, acts the pigeon-toed innocent with a kind of determined confidence in his own gullibility, which is infectious and moving. The large cast plays, dances and sings well as a rule, with some excellent comic "stutiks" by Orna Rothberg and Noa Cohen-Raz as a pair of stage brats. Only Nira Rabinovich seems miscast as prima donna and Elka, not having enough flesh and grossness to throw around or voice to impress her stultishness on us.

The only really weak aspects of the production are its music and lyrics, which cannot match the verve of the parody framework. The tunes by Ruti Kadishson twinkle along well enough, but in this context you need more expressive, ironic music that says something apart from accompanying a bunch of words.

*Gimpel the Fool* is a successful, impious adaptation of an impious and religious tale. Going back to the story after seeing the play I felt something had been added and nothing essential lost. And that is something to be thankful for. □

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- The Jews of South Africa.

**Events**

- "Spiritual Trends among German Jewry: Orthodoxy and its attitude to other spiritual trends". Second lecture in the series "Questions in the History of German Jewry" (in cooperation with the Chaim Rosenberg School of Jewish Studies, Tel Aviv University). Lecture: Dr. Yaakov Zur. Moderator: Moshe Halpern.
- "Jewish Socialism", a discussion by scholars, following the publication of the book "Jews in Revolutionary Movements" (in cooperation with the Shazar Center). Participants: Prof. Matityahu Mink, Prof. Moshe Mishkin, Prof. Ezra Mendelsohn, Prof. Jonathan Frankel. Moderator: Prof. Anis Shapira. Monday, March 21, 1983, at 8:30 pm.
- An evening with Ada Sireni who will speak of her early life in Rome and of the Jews of Rome. Interviewer: Yaron London. Wednesday, March 23, 1983, at 8:30 pm.

**Jewish Cinematheque**

Screening of the film "Jacob the Liar": Sunday, March 20, at 5:00 pm; Tuesday, March 22, at 5 pm; Thursday, March 24, at 8:30 pm. The film is in German with English subtitles. Admission fee: IS 70 - members of Friends Association: IS 90 - non members.

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BRILLIANCY is as difficult to define as it is to achieve. In bridge, we could call it an equal mix of originality and careful thought. At the recent Biarritz World Championship, brilliancy paid off at the table, and in cash from the Bols distillery. Here are the three top winners of the Bols Brilliancy Prizes.

**First Prize**  
Vul: N - S

North  
♠ J65  
♥ AK  
♦ J9876  
♣ 1032

West  
♠ 10982  
♥ 109  
♦ Q10  
♣ A9654

East  
♠ K74  
♥ 876532  
♦ A3  
♣ J7

South (D)  
♠ AQ3  
♥ QJ4  
♦ K542  
♣ KQ8

**The Bidding:**

South 1♣  
West 3NT  
North 3♣  
East Pass

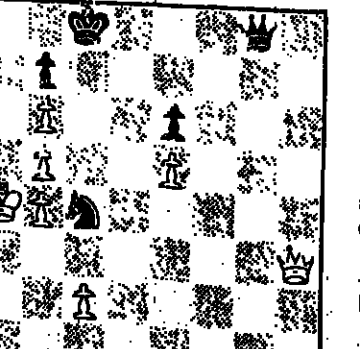
JEAN BESSE of Switzerland earned first place with this defensive gem, executed from the East seat in the Open Pairs.

Three no-trump, the standard contract, was easy with any lead but a club. Declarer could enter dummy with a heart and lead a diamond towards the king. The favourable position of the ace and the even split in diamonds enabled most declarers to make ten tricks - four diamonds, two spades, three hearts and a club. But Besse's partner opened a small club from the West seat, giving the Swiss star a chance to shine.

South's first problem was what to play from dummy. If dummy plays low, East might play the jack or the ace; that would give declarer two club tricks. The play of the ten would be better if West held the jack or the ace-jack.

The deuce from dummy would have been the winning play on this deal. But the ten was played, covered with the jack, and South correctly ducked. A club was continued to the queen and ace, followed by a club to the king. Besse knew also that his partner had an established club suit, but how could he get him in? Besse knew also that his partner should now have no more than two points. Could this be a winning queen? West holding the diamond queen was the defence's best hope, so on

**Problem No. 3112**  
AMATZIA AVNI, Tel Aviv  
Commented: The Problemist, 1980/81



White to play and draw (7-5)  
a) Set; b) Move all pieces one rank down, taking off P2.

**SOLUTIONS, Problem No. 3110** (Hoch). 1.Rc1 Ra8 2.Kb7! Bf8 3.Rb-b1 Ra7! 4.Ka7 g1 Q5.Rbd1, and now there are two ways, ac-

## The stars shine

**BRIDGE**  
**George Levinrew**

the third club trick Besse discarded the diamond ace! Now the contract had to be set. Besse was bold, brave and successful.

**Second Prize**

North  
♠ KQ7653  
♥ Q  
♦ A963  
♣ 64

West  
♠ A98  
♥ 10732  
♦ J104  
♣ KQJ

East  
♠ J2  
♥ J865  
♦ K87  
♣ 10753

South  
♠ 104  
♥ AK94  
♦ Q52  
♣ A982

**The Bidding:**

North 1♣  
West 3NT  
East 3♣  
South Pass

OUR SECOND deal comes from the Balkans, the team-of-four contest between Bulgaria and Greece. The Bulgarian North-South pair reached four spades which was easily made. When Greece was North-South, the contract was three no-trump, which could be defeated by brilliant defensive play. A low heart was led to the queen. Declarer had three hearts, perhaps two or three diamonds, and the ace of clubs. Tricks were needed from spades. But since there was only a single club stopper, he was unwilling to enter his hand in a minor to lead towards dummy's king-queen of spades. (He could have led a diamond toward the queen, which would have given him three diamond tricks and two entries to lead toward the spades.)

But declarer led a small spade from dummy and East, Luben Zaikov, rose with the jack. He then made the sterling play of leading the diamond king, a sacrifice intended to kill an entry to dummy. Declarer ducked, retaining the diamond ace - an excellent play, on the assumption that East would then continue with diamonds. But East did not give declarer this opportunity. He switched to a club, and the defence won two clubs, two spades and a diamond.

To set the contract East

**CHESS**  
**Elihu Shahaf**

According to Black's reply. a) 5... Kc8 6.Rg1 Bc5 7.Ka8! Bg1 8.Rc1 Kd8 9.Rc8! Kd7 10.Rc7! Kc7, stalemate; b) 5... Kc7 6.Rg1 Bc5 7.Ka8! Bg1 8.Rd5 h1R! 9.Rh5! Rh2! (Should the black king now stand on c8 as in the first variation, Black would have a win) 10.Rh7! Rh7, stalemate. This endgame is based on an endgame by Daniel (Evening News, 1934): White - Ka7; Re6; Black - Kc8; Bg3; Pd4, h4: White to play and draw. 1.Rc4 h3 2.Rd4 Bf2 3.Ka8! h2 4.Rd1. Bg1 5.Rd5 h1R 6.Rh5! draw. A major duel was, however, discovered, i.e. 5.Rc1 Kd8 (d7) 6.Rc8 (c7)! In Hoch's endgame, one variation is the original Daniel variation, while the second variation is the dual found in Daniel's endgame.

**CHESS LAKE**  
BALATON LAKE in Hungary is a hospitable place for chess players.

made three superb plays, rising with the spade jack, switching to the diamond king, and switching again.

**Third Prize**  
Vul: Both

North (D)  
♠ J109  
♥ 85  
♦ 10984  
♣ AKJ10

West  
♠ 8532  
♥ 102  
♦ J  
♣ Q96532

East  
♠ A764  
♥ AJ43  
♦ Q652  
♣ 4

South  
♠ KQ  
♥ KQ976  
♦ AK73  
♣ 87

**The Bidding:**

North 1♣  
West 3NT  
East 3♣  
South Pass

BRAZIL'S GABRIEL Chagas, sitting South, was playing for over-tricks which gave him a top board. The deal was played in the Mixed Pair Tournament.

Most West players would open with one heart, the five-card major suit. But South wanted to show the full strength of his hand, choosing one no-trump as the opening bid. The first nine tricks were won in order by: club to the ten, heart to the king, diamond ace, club to the jack, diamond ten (finishing against East, diamond nine to the queen and king, diamond eight, two top clubs. On the two top clubs, declarer discarded the ace and king of spades. The spade jack now led to the ace leaving this end position:

North  
♠ 109  
♥ 8  
♦ AJ3  
♣ Q97

West  
♠ 85  
♥ 10  
♦ J  
♣ Q97

East  
♠ AJ3  
♥ Q97  
♦ J  
♣ Q97

The heart trey was played by East in an effort to end-play declarer. But South ducked to West's ten and South then won the last two tricks. Eleven tricks were a top score.

THE PANEL of judges for the brilliancy prize was a group of well known internationalists: Gabriel Chagas, Albert Dormer, Avinash Gokhale, Tim Seres, and Alan Truscott. Their decisions were based on the journalistic reports, and they used a scale of ten for each story.

The recent Balatonberezny international drew 86 players and resulted in a three-way tie. Szalanczy, Lukacs and Fortinos each garnered 8 points in 10 games. Here are two interesting games from the event.

**HAKKI**  
1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nd4 Nf6 5.Nc3 g6 6.Bc4 Bg7 7.f3 0-0 8.Qd2 Nc6 9.Bc4 Bd7 10.0-0-0 Rc8 11.Bb3 Ne5 12.h4 h5 13.Rdgl Nc4 14.Bc4 Rc4 15.g4 hg4 16.h5 g5 17.Bh6 Qa5 18.Bg7 Kg7 19.Nf5 Bf5 20.Qg5 Kh8 21.Rh5 Nh5 22.Qh5 Kg7 23.Qg5. Black resigns.

**FORINTOS**  
1.d4 d5 2.e4 e6 3.Nc3 Nf6 4.Nf3 Be7 5.Bf4 0-0 6.e3 c5 7.d5 Qa5 8.a3 dc4 9.Bc4 Qc5 10.Qe2 a6 11.b54 Qh5 12.e4 b5 13.Bd3 Bb7 14.h3 Nc6 15.e5 Nb4 16.ab4 Bb4 17.Bd2 Rac8 18.e6 Bc3 19.Bc3 Rc3 20.Bc4 Rf8 21.0-0 Be4 22.Qe4 g6 23.Ra6 R8c4 24.Qb7 Qc5 25.Qb8 Kg7 26.Ra8 Kh6 27.Qh8 Rf3 28.Rg8. Black resigns.



Israel Ballet's Erez Dror, winner of this year's Kinor David award.

## Memorable evening

**DANCE/Dora Sowden**

PART OF the programme that Paris will see later this year was presented by the Kol Demama Dance Company in the Jerusalem Theatre on March 7. It was an evening to remember.

The 13 dancers (the programme listed 15) had no weak link among them. The performance, sleek, strong, with a hypnotic pulse, included three works, all choreographed by Moshe Efrati, which made demands both on the individual dancer and on the precision of the team. As in former performances, it was impossible to tell without foreknowledge which were the deaf and which the hearing members, for all moved with marvellous confidence, guided by the beating of wood on the floor off-stage or vibrations created by the dancers themselves. Whether in silence or with music, they were in total coordination. Kol Demama was at a peak of performance.

In two of the works, *Psalms of Jerusalem* and *Chapters, Voices*, composer Noam Shari's scores were meaningful in association not only with the expressionistic dance, but also, it seemed, with the nature of the dancers. The combination of creative sound, creative movement and creating bodies produced a special kind of empathy with the performance and a feeling of euphoria.

*Dalet Amot*, inadequately translated as "A Man with Walls" was in its way the most thrilling of the works, perhaps because it was the newest and showed no faltering in Efrati's inventiveness, and because the dancers in their gleaming tight (designed by Moshe Ben-Shaul) so immediately revealed the discipline and skill of the company. Here the sound was made up of vibrational beat, voices (of the deaf) and excerpts of music from Shostakovich and Bashevis.

Yet in the other works the dancers were just as vigorous in their progressions, and just as rhythmic in their formations in unison and in countermovements. The men in their high leaps and fine turns, the women in the steady bends, clean stretches, swift gestures. The grouping was always fascinating, the clusters at the beginning and end of *Chapters, Voices* were quite superb.

*Psalms of Jerusalem* seemed to have been expanded (with advantage) since it was first staged during the Israel Festival last September. The symbolism of three religions was woven into it without being too obvious, the prayer sounds in the music being explicit enough. The use of finger images, of psalms pressed together, and bodies bent to the ground made their statements - and the rest was dance.

The only jarring moment came when a screen was lowered with Arabic, Hebrew and Latin letters on it, apparently in an attempt to emphasize the theme of peace. This was quite unnecessary.

THE Bat-Dor Company has announced that its subscription season will include a visit from the national dance theatre of Zaire. Called Nkenge, it is described as "Opera Ballet"; its performances include the authentic folklore, music and dance of Zaire. Genuine African musical instruments are used.

Nkenge has already appeared with great success in Europe, in the Soviet Union (1980) and in the United States (1981). The visit here is scheduled for July.

Meanwhile, in April-May, the Bat-Dor Company will present new programmes, as it will from June to September. There are rumours that Bat-Dor will then go to the U.S., and that the San Francisco Ballet (one of America's major classical companies) will be coming here.

EREZ DROR, a principal of the Israel Ballet, has won this year's Kinor David award for dance. Dror is a product of the Yampolsky-Markman studios and has appeared in leading roles in such works as *Graduation Ball* and *La Fille mal gardée*, where his gift for comedy was a highlight of the performance.

MY COLLEAGUE Marsha Pomerantz has written about the septuagenarian Japanese performer Kazuo Ohno as a man of theatre. Here I comment on him as a man of dance. Let me state at the outset that I am a great admirer of Japanese movement, its disciplines, its graces, its poetic and dramatic values. Also, I know that Western dance has had its influence on Japan for more than 150 years.

However, what Ohno offered at the Bat-Dor Theatre in Tel Aviv on March 6 was a curious mixture of the two - which, for me at least, was not convincing.

Bach's great Toccata and Fugue in a magnified organ recording served as background to a pathetic figure in silver shoes and old-time drag, including a "picture" hat adorned with feathers and flowers. The only links with Japanese dance were the white-painted face, the traditional little steps of Japanese women, and the slow movements and poses.

The figure was obviously an old lady indulging in memories and ending up lying on her white cloak, so it did not matter that he tottered; but when, as a little girl in a pink frock and a white bow he rose as from the "ashes" of the cloak and hugged the old hat, while the tragic voice of Maria Callas filled the air, the tottering was hardly appropriate, even if it was meant to be humorous.

Ohno showed somewhat nobler form when he stood leaning against an upright piano (which had been wheeled in) and, dressed in black trunks, held his arms raised and his fingers spread in an attitude of exaltation while a pianist played *de Maria* (based on the Bach Prelude No. 1 in C Major). Here the sense of suffering he conveyed showed his ability in mime.

As the performance, which was timed for 9 p.m., began more than a quarter of an hour late and there was also a half-hour intermission, I saw only the first item of the second half. Ohno in a white vest, and with a white cloth around his loins, carried the flower my colleague wrote about; in terms of dance, the most interesting moments came when he was attracted to the strong beam of a spotlight close to the floor, slid towards it and then off the stage, and then rolled on again with legs in the air, like a moth stunned by the glare. Here the music was Japanese - and relevant.

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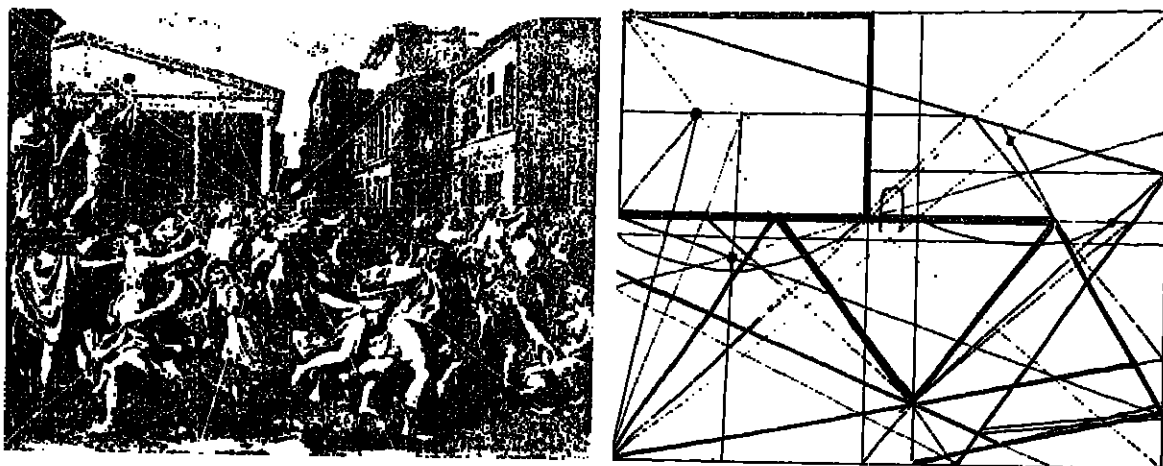
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Above: the perspective point of Poussin's "Rape of the Sabine Women" (Louvre) as printed in the Arikha catalogue. At right is an approximation of some of the main geometrical rhymes. The rectangle in the 9, 12, 16 mode gives matching pairs of inner rectangles, the intersection of 9/9 giving the perspective point left of true centre. The work is dominated by the asymmetrically placed triangle standing on its apex near the centre of the work (analysis by Meir Ronnen, from photographs only).

## The music of composition

Meir Ronnen

A SPLENDID recent painting by Avigdor Arikha, acquired for the Israel Museum through the Ayala Zacks-Abramov Fund, forms the centrepiece of a mini-exhibition of the artist's depictions, in paint, lithography, aquatint and pencil, of his wife, the poetess Anne Alik. Painted in 1981 and entitled "Going Out," it shows his wife from the back, part of her face revealed in a hand mirror. It is Arikha's convention to work directly on canvas without preliminary studies and to complete the painting at one sitting, which makes for great spontaneity of conception and freshness of handling, both of which are evident in this work.

Arikha has a masterly way of activating the negative spaces which form the background, pitching one dynamically and proportionally against the other, as well as giving

us a three-dimensional look at the hidden side of the subject, while keeping the work activated in one fairly flat plane. The mass of hair and hair are offset by the light area of mirror joining the arm with the apex of the head, and balanced, asymmetrically, by the flash of red from her scarf. The cropped figure and the in-and-out qualities of the flat design are direct descendants of Degas and his compositional mentor, Utramaro.

Adjoining this delightful painting are earlier Arikha versions of Anne in the Museum's collection, each exploiting the essence of the character of the medium in which they are expressed. Arikha is one of the most sensitive draughtsmen of our times and one of the few artists to combine classical methods with direct observation and contemporary sensibilities, without in any way nearing photo-realism.

ARIKHA, born in Rumania in 1929, came here from a wartime

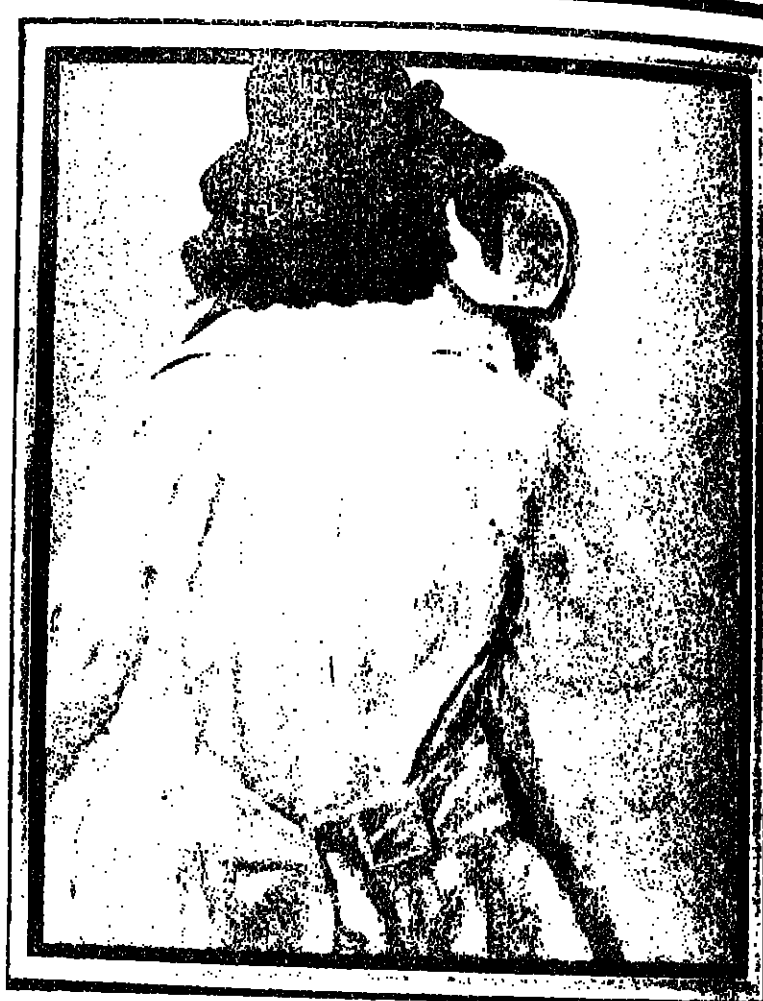
labour camp, studied at the Bezalel and was badly wounded in the battle for the Castel in 1949. Though he lives and works in Paris he maintains close ties with Jerusalem and was the curator and prime mover of the show of Ingres drawings at the Israel Museum, the first time they had been seen outside France. He has now completed a study of Poussin's "Rape of the Sabines" at the Louvre, with a scholarly catalogue published by the Houston Museum.

Apart from providing technical data and relating the work and its dating to another version and preparatory studies and related works, Arikha makes much of the known fact that Poussin inscribed his canvas with radial lines emanating from a key perspective point (parts of them can still be faintly discerned and x-ray studies are also presented). However the horizontal line in the palm of the Sabine's hand is below the perspective horizon and may indicate the true middle of the canvas. The X-ray shows other equidistant horizontal divisions.

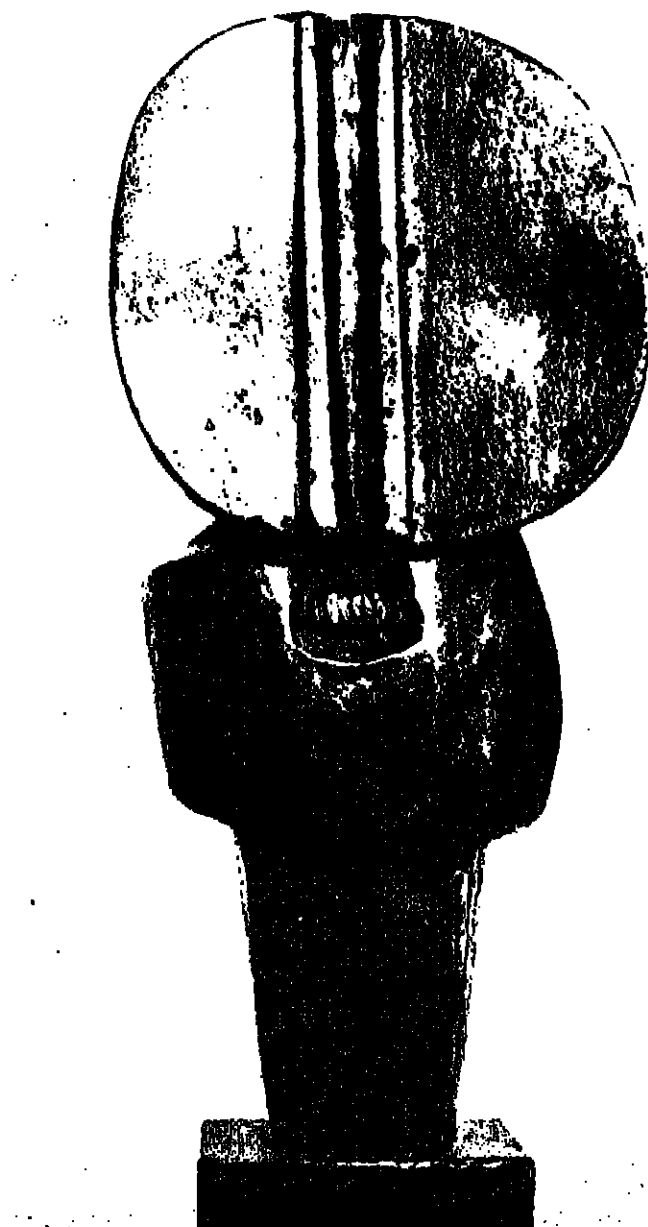
Arikha's handsome catalogue marvellously points up all the "rhymes" in the Louvre's Poussin: the paired figures and the echoing semi-circles of arches and helmets. But it omits mention of the most basic rhyme of all: the fact that the painting is composed of two pairs of matching rectangles, the work as a whole being neatly divided in four. The canvas is in the musical mode of 9, 12, 16 and the top left rectangle locates the main perspective point.

Further, the "space into which the figure of the kneeling figures falls" is actually enclosed by

a great triangle which stands balanced on its apex in the centre of the painting. This in turn is echoed by a zigzag of triangles supporting the foreground figures and the "rhythm of arms and swords" of which Arikha speaks are the means by which the eye is returned to the figure of Romulus. Attention should also be paid to the mathematical relationships between the many vertical divisions anchoring the upper part of the work. The lines indicated in my own analysis above are just a few of the bones in the massive skeleton that Poussin fleshed out with the lively painting that Arikha so rightly admires. □



Avigdor Arikha: "Going Out," oils, 1981 (Israel Museum).



Peter Boiger: sculpture (Horace Richter Galleries, Old Jaffa).



Abraham Inlander: serigraph (Carlyle Fine Art, Tel Aviv).

## Boiger: altered states

Gil Goldfine

PETER BOIGER is an accomplished, German born, sculptor and a master carver in wood. Surrounded by his two dozen works in cast bronze and painted or stained wood, one instinctively feels the presence of a skilled artist who loves and appreciates his craft and practices the art of sculpture in a conservative, established manner; but also with a determination to create a variety of motifs through continuing thought and experience.

Boiger's vertically oriented forms, a genetic mix of genes from Moore, Giacometti, Archipenko and Etienne-Martin, derived from a comprehension of the dynamics inherent in the human form and anatomical and skeletal gestures.

Bronze surfaces, ruddy, crusted or smooth, are like his wood, alive from within: he is a sculptor who can charge one material with the properties of another. A sensitive coordination of voids and solids complements incisions into planes that oppose other tactile surfaces.

Boiger reduces intricate forms and realistic subjects into simplified, elegantly designed abstractions. Their "humankind" is presented as an altered state, a mass of matter containing ceremonial powers, not primitive in concept but belonging to a "mysterious" hall of fame. Several heads (maquettes) with this quality are among the most memorable pieces in the exhibit.

Boiger's works sometimes slip into rather bland statements, but the total effect is first rate. (Horace Richter Galleries, 14 Simat Muzal Arie, Old Jaffa, in conjunction with the Goethe Institute, T.A.).

PAINTINGS by Elinoar Berger and Dalia Feinberg are incomprehensible. Piling onto the chic-expressionist wagon, both artists seem to be purging themselves of little devils related to colour, drawing and texture. Berger's large, multi-panelled plywood arrangements, utilize art historical references (Picasso, Chardin, Marc) together with self propelled images tucked neatly into individual compartments, but there is very little positive one can say about them. Figure drawing is juvenile, paint application unmanaged, and colour, naturalistic or expressive, is crude, muddy and indecisive.

Preferring a reductive figurative bent, Feinberg is somewhat more successful only because she avoids the difficulties of painting flesh, drapery and historical parodies. But each picture is marred by an inability to organize space, control contours and unify them with shape and texture. (90 Ahad Haam, Tel Aviv) Till March 25.

A NEW gallery selling works on paper (prints, drawings and watercolours) by international and local artists, offers an inaugural show that includes several splendid etchings and lithos by Picasso and Miro and several more by lesser artists. The gallery seems to stock a fair amount of excellent works and a large number of mediocre ones.

Among the Israelis, Inlander and Bishoff are most prominently displayed.

management expects to maintain international auction standards for their extensive catalogue, which also includes Chagall, Dufy, Agam, Gutman and Rubin. (Carlyle Fine Arts Gallery, 97 Ahad Haam, T.A.).

"PERSONAL VISION," is a highly professional exhibit of the art of photography organized by photographer-historian Eyal Onne, with the assistance and support of the Foreign Ministry. This "traveling" show is intended to promote the art of Israeli photography.

### HAIFA

MOSHE CAGAN shows landscapes in watercolours, mostly of lyke scenes which echo the 19th century Romantic movement; a resemblance is reinforced by the artist's method of applying paint. Dark clouds and mist, overhang the water as if after rain, but the chief impression is of endless distance because the vista disappears into the clouds, a special trait of Romanticism. Preference might go to the

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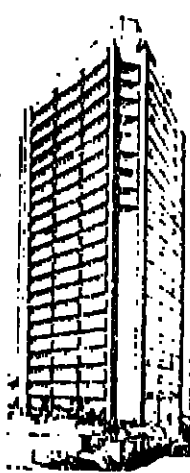
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AUDIENCE have many uses. They can raise the temperature in a draughty auditorium, fill awkward silences with delicate coughing, and, if they like what they've seen, vastly reduce the mosquito population with vigorous clapping.

Two plays now at small theatres in Tel Aviv point fingers at the people in the hall who are just trying to mind their own business and lose themselves in some fiction, the way it was in the good old days.

If you come to see Peter Handke's *Insulting the Audience*, of course you can't say you weren't warned. The play was performed last Thursday, under the patronage of the Austrian embassy, by Miriam Nevo, Yermi Amir, and Sisi Bartal, directed by Tami Lederer, at Hasmita in Old Jaffa.

The most flagrant insults ("You're all tax evaders!") are reserved for the end. But the object of aggression for much of the play is not so much the audience as the entire convention of theatre. We are kept waiting for the start of the play, as the curtain hell rings and a voice tells us to kindly enter and take our seats — again and again. The actors, when they finally arrive from the rear of the hall, bumping among the audience and apologizing, tell us how embarrassed we felt, waiting around with nothing to do, and how glad we are now to have an object of focus.

"These boards," they say, touching the floor of a nearby empty stage, "don't represent another world... There's no invisible door as in modern theatre..." This play is in "real time." The actors make observations about the audience's blinking and swallowing, and tell us, statistically speaking, that lots of people are likely to be dying or screwing or otherwise involved in life while we are sitting glued to our seats, contemplating what is not happening. I suppose one of the points is that we never are liberated from our faith in theatre. If we were, we would have got up after 10 minutes and made directly for the snack table.

The audience took it all sitting down, but not quietly. The guest list for this special performance included Knesset Members and other luminaries.

From the start, Didi Manussi, rhymer and satirist, responded in kind, yelling out something like "The play is kindly requested to enter and be seated."

"You're MKs," our hosts said, in the final round of insults. "You're fired."

"Thanks," said Shulamit Aloni. "You're ministers without portfolio in a lame duck government," was one of the more sophisticated of the insults. When they flung a long list of our ailments at us,

# Staged involvement



CURTAIN CALL / Marsha Pomerantz

Manussi said, "You forgot herpes." It was added to the list.

At the end the actors explained that this was the prologue to our future in theatre and acknowledged that we had "saved the play." But I don't think that we entirely succeeded with the acting.

THE AUDIENCE is used quite differently in a new play premiering at Beit Lessin — *Mora Shigaon*, a title which suggests the double meanings of "terrific teacher" and "crazy teacher." It is Yonatan Gefen's translation and adaptation of a play by Brazilian Roberto Alaide, directed by Hillel Ne'eman and acted by Yona Eilan-Keshet, with occasional participation by Avi Farraj, her victim, who comes up on stage from the audience.

But we are all her victims. We are her sixth-grade students, learning that obedience is all. She enters the hall from the rear door, as the audience does, carrying notebooks and jiggling the traditional blue metal Jewish National Fund box. Some members of the audience even put in some spare change.

Puzzled latecomers are scolded, told to see her during the break. Though we aren't exactly reduced to jelly by the end — we outnumber Miriam the Teacher, after all, and we all know we're grown up, more or less — the play makes its point. It isn't about the conventions of theatre the way Handke's is, but

about the conventions of real life, which are more dangerous. Trying to reconcile political mythology with a fear of death and life and a desperate need for order, she is reduced to jelly. And she, outside the theatre, is us.

BOTH PLAYS brought to mind a third which was playing in Tel Aviv about a year and a half ago, and made what seemed at the time to be a stunning use of the audience. It was *Carlos*, subtitled "claims to historical innocence," and described as a "theatrical lecture" — written and directed by Ran Edlitz.

Yair Rubin, who played the title role, roamed among the audience, which was seated irregularly, facing three directions in a small theatre. As he told his life history — about his loves and losses, about the haves and have-nots, and how he became a terrorist, he slowly hung bits of plastic explosives on the walls around us, and connected them to a detonator on a table. Occasionally he would pause and ask a member of the audience to hold something for him. Cooperation was complete. Who, after all, wanted to ruin such a good performance?

Rubin says *Carlos* is no longer among the living, but he has a new children's play *The Box of Magic* (*Telvat hak'samin*) "which makes even more use of the audience." I hope he does better by them than Miriam the Teacher. □

HALF A CENTURY has gone by since the German nation perverted itself into a criminal conspiracy against humanity. After the creation of Hitler's SS-state, many people in the nations that were brought under its heel were corrupted and turned into collaborators. Half a century — and what that state did and what it stood for remain parts of an unsettled account. The latest entry in the ledger is named Klaus Barbie, and the auditors who opened that black page of Germany's and France's past are Beate and Serge Klarsfeld.

The story of this courageous couple is well known. Single-mindedly, and practically single-handedly, they have devoted — and, more than once, risked — their lives to turn page after page of the sinister record. Exposure of the criminals, not mere revenge, was their purpose, the idea being to shatter indifference and that abrogation of moral responsibility that licensed the deeds of those felons in the past and tolerated their subsequent reacceptance into human society.

The first blow in the cause to which the Klarsfelds have dedicated themselves was struck in 1968, when Beate publicly slapped Chancellor Kurt Georg Kiesinger in the face. By standing trial for that act of protest, she put her prosecutors in the dock and forced the Germans to realize that they had raised a former radio propagandist of Hitler to be their head of government. Again and again, for 15 years, she and her husband Serge have kept up their fight against the resurgence of Nazism and the rehabilitation of its criminals.

Their struggle goes on, for the account remains unsettled — unsettled for the Jewish people, who will never be able to close the book — and forget that they were singled out for systematic extermination and mutilated forever, unsettled for Germany, which cannot avoid the burden of its past, and unsettled also for France, which still hasn't completed its reckoning with itself.

A PAGE in the history of 40 years ago has the name of Klaus Barbie written over it — a name that casts a sombre pall over France today. There is satisfaction in France that one of the most notorious tools of her humiliation is at last being brought to justice. There is also trepidation that Barbie's trial may throw a glaringly revealing light into the dark corners of France's "years of the night."

However, according to Serge Klarsfeld, Barbie has nothing to reveal, no shame to expose of great traitors who remained in positions of prominence and respectability or attained them later. Of course, he adds, Barbie had helpers, as policemen have everywhere — little nameless informers who, for money or other gain, were his willing agents. But there were no grand traitors in a great confrontation between the Gestapo and the French Resistance.

The big mistake, or piece of bad luck, that lifted Barbie out of the ordinary gang of Gestapo henchmen in France was that he captured and murdered Jean Moulin, the leader of the French Resistance, whose identity he did not even know at first. If not for the torture to death of this legendary figure, who came to be regarded as the embodiment of French heroism, Barbie would have been like all the other Gestapo chiefs in France — "an ordinary brutal cop, even a good cop, by his standards" — and might have been quietly "de-Nazified" and "reintegrated" in Germany, as were

# Beyond Barbie

The exposure of French officials who willingly collaborated with the Nazis is at least as important as the trial and conviction of the German Klaus Barbie, says Serge Klarsfeld. That is the message that Serge Klarsfeld delivered when he met Post European correspondent MEIR MERHAV.



so many others of his ilk.

He might have been like SS-Hauptsturmführer Fritz Merdache, who deported Jews from Orleans and four French departments and ordered massacres, and who became the chief editor of an important law review in post-war Frankfurt.

He might even have become a judge, like Heinrich Illers, who had been chief of the Paris Gestapo. Or he might have been appointed a chief of Criminal Police in post-war Germany, like Karl Mueller, who had headed the Gestapo in Toulouse.

A LIST of rehabilitated Gestapo henchmen would run into the tens of thousands. Many were reintegrated in Germany, and many found refuge in Latin America and other parts of the world. Many of them were, like Barbie, enlisted in the service of the American, German and other intelligence agencies and protected by them. The noble ends of the cold war justified the immunity they were given. Their expertise in murder and terror came in handy in the establishment or protection of this or that tyranny in Latin America.

Barbie's real crimes against humanity, Serge Klarsfeld says, were not his repression of the French *resistants*, whose lives were often spared if they talked. His crimes were what he did to the Jews. "What would have happened," Klarsfeld asks, "if among the group arrested with Jean Moulin there had been a Levy or a Cohen? Would he be alive and well like Dr. Dugoujon, whose clinic at Caluire served as a meeting place, or like Raymond Aubrac or Andre Lassagne? Would he be alive like

Christian Pineau, who was one of the last to see Jean Moulin alive in the prison of Montluc?"

It is not the collaboration of traitors to the Resistance that France must face, but the willing, organized and voluntary collaboration that the Barbies got from French officials in the execution of the "Final Solution."

Serge Klarsfeld hopes that before the trial of Barbie, that dark chapter in France's past will be illuminated by the trials of Jean Leguay, Rene Bousquet and Maurice Papon. The trial and condemnation of Barbie the German would leave France untouched. Not so the trial of the three Frenchmen.

The first, Leguay, was the delegate of the Vichy police to the occupied zone of France in 1942-44. He delivered thousands of Jews into the hands of the Nazis for deportation. Until his indictment on the basis of evidence submitted by Serge Klarsfeld, he was a prominent businessman in the U.S.

Bousquet was Leguay's superior, the chief of police of Vichy. His exposure by Klarsfeld forced him to resign his directorship of the powerful Banque d'Indochine et de Suez.

Maurice Papon, secretary-general of the Bordeaux Prefecture from 1942 to 1944, assisted in the deportation of some 1,500 Jews. Under the presidency of Giscard d'Estaing, he rose to become minister of the budget. After the war, he was twice exonerated from the charge of collaboration, for services rendered to the Resistance.

He is the most prominent example of those who veered with the wind and served whoever held power, who always did their "duty," however vile.

THE BATTLE of the Klarsfelds is against indifference. Collective amnesia, moral torpor and people who place political considerations above historical and ethical responsibility. It is concentrated against

Nazism and the rehabilitation of its criminals, against anti-Semitism and the neo-Nazi resurgence; it supports Israel as the ultimate guarantor of the Jewish people's survival.

For Beate Klarsfeld, born in 1939, that struggle is an act of atonement for deeds of which she and her generation are not guilty. For her, it is a moral duty to hammer home the awareness of what the older generation knew but buried in silence. Her father-in-law, Arno Klarsfeld, was a volunteer in the French Army, and escaped from German captivity to join the French Resistance. He was caught and deported to Auschwitz and murdered in 1943. For Serge, it is a moral imperative to ensure that the triple menace of Nazism, genocide and anti-Semitism will never again threaten to destroy the Jewish people.

The Klarsfelds realized at the beginning of their relentless struggle that, in a cynical and indifferent world, they could only succeed by adopting shock tactics. They deliberately broke the law so as to make the law prevail, got themselves arrested and tried so as to make their trials an indictment of the real criminals, and organized the disturbance of decorous court proceedings so as to compel hidebound prosecutors and judges to dispense justice rather than dry paragraphs of law.

Yet these tactics were always only the high point of a previous, painstaking assembly of documents and incontrovertible legal evidence — the work of months and years of patient detective work, of physical exertion, ceaseless travel, and risk.

Over the years, the work of the Klarsfelds has made lesser people, Jews and non-Jews, bow their heads in homage and admiration. However, the material support for their work has not matched the recognition it has been given. Its inadequacy should shame Jews everywhere, for it reflects an indif-

ference that we, of all people, cannot afford.

I am not talking about the early years, of 1971, say, when Beate Klarsfeld first started working on the reopening of the Barbie case and tracked him down in Peru and Bolivia. Then, she had to rely on paltry voluntary contributions to finance the travel to Munich and to Lima of mothers of children whom Barbie had deported to their death, to be living witnesses and demonstrators.

I am talking about today, years after the trials of Cologne and of Kiel, when the Klarsfelds' work is known and recognized. There are only a few years left in which to bring to justice a few of the more prominent criminals. They are dying out, and so are the witnesses against them.

I have before me the minutes of a meeting in Prime Minister Menachem Begin's office in November 1980, in which Begin undertook to appeal to the World Jewish Congress to contribute \$100,000 towards an annual budget of \$40,000 until 1985 (1987, at the latest), for the preparation of the remaining possible trials of Nazi criminals.

The appeal was made, but as Yehuda Avner of the Prime Minister's Office confirmed to me, nothing has come of it. There will be money, next month, for a coast-to-coast gathering of Holocaust survivors in America — no doubt a worthy endeavour. But there is no money to settle at least a small part of the account with the perpetrators of the Holocaust. And the State of Israel, the living memorial to the Holocaust and the refuge of its survivors, cannot find the equivalent of the cost of settling five families on the West Bank, or the cost of one hour of the Lebanon war, for the purpose.

There was disappointment in Serge Klarsfeld's voice when he related that part of his story to me. There was also understanding of the difficulties involved in making the funds available — an understanding I cannot share. But there was bitterness when he talked of the absence of Israelis from Nazi trials in Germany. "Israelis come by the plane-load for basketball games, to cheer their team — but no one has yet organized a charter flight to make the survivors and victims confront their torturers in court. If they are indifferent — how can we make the Germans more monarchist than the king?"

WITH OR without support, the Klarsfelds' hunt is approaching its end. Nature decrees it. But is it really the end? The Klarsfelds have directed their fight against the murderers of the Jews, against the planners and ideologues, the administrators and executioners who personified the "Final Solution." But their struggle has — as it must have — a wider human dimension, which gives it lasting meaning. It goes beyond the ethnocentricity of fighting against anti-Semitism, and beyond the battle against Nazism regarded as historically *sui generis* and thus not comparable to previous or later atrocities of war and tyranny.

The SS-state was *sui generis* — and yet it was not. The line between what it did and stood for and the "ordinary" atrocities we witness and almost accept as normal, is blurred. Indeed, Klaus Barbie's defence will apparently be that he committed no more than "ordinary" wartime atrocities.

(Continued on page 14)

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**MICHAEL NA'AMAN 1975-1983** (see Helena Rubinstein Pavilion)  
Gallery Talk (in Hebrew) at the exhibition New Painting From Germany, Tuesday, 22.3 at 8.30 p.m.

### MUSIC ISRAEL DISCOUNT BANK

**AN EVENING OF SONATAS**, Yair Kluss, violin; Shoshana Rudakov, piano.  
Programme: Works by Beethoven, Prokofiev, Ravel, Grieg. Saturday, 19.3 at 8.30 p.m.

**THE FOURTH ARTHUR RUBINSTEIN INTERNATIONAL PIANO MASTER COMPETITION**

Part 1: RECITALS, Sunday-Thursday, 20-24.3, 9.00 a.m. 1.00 p.m.; 4.00-8.30 p.m. All tickets are sold.

### FOR THE GOLDEN AGE

Monday, 21.3 at 9.30 a.m. Gallery Talk (in Hebrew) at the exhibition New Painting from Germany. At 11.00 a.m. Women and Hard Times. A solo performance by Ophelia Strai — songs and excerpts from plays by Bertolt Brecht (in Hebrew).

### CINEMA

Regularly: "Film of the Year" at the Tel Aviv Museum.  
**THE TREE OF WOODEN CLOCKS**, Italy, 3 hours, in colour, Italian with Hebrew and French subtitles. Ermanno Olmi's exemplary film, in the full version. The story of vassal families of peasants in Lombardy at the turn of the century against the background of political awakening. Daily 8.00 and 9.00 p.m.

**THE WALKING MUSEUM**, Guided Walks for Parents and Children (in Hebrew).

Encounters with the architecture in Tel Aviv and Jaffa of the 20s and 30s. Jewish Oriental Architecture. Meeting point: 7 Allenby St., Corner of Hayarkon St. Tuesday, 22.3, at 10.30 a.m.

Neo-Classical Architecture. Meeting point: Bulak St., corner of Allenby St. Wednesday, 23.3 at 10.30 a.m.

### AFTERNOON ADVENTURES FOR CHILDREN

Due to the Arthur Rubinstein Piano Master Competition, there will be no adventures between 20-31.3.

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(Continued from page 13)

If Nazism were *sui generis*, the fight against it would be a fight against a past horror that will not recur in that shape. The hunt for the criminals who carried out its diabolical design would be little more than an act of revenge. To expose them, to bring them belatedly to justice, would hold no lesson from the past for the present and the future.

The trial of Barbie and others of his kind makes sense only if it is accepted that there are Barbies among all of us, and that just as Klaus Barbie-Altman, who now awaits trial, stands for all the Barbies doing their evil work today, so we, the Jews who have suffered from persecution more than any other people, stand for the Jewish fate of millions of others today who are not Jews.

The message of the Klagsfelds must be that the fight against Nazism is not only against the final deadly shape it took. The SS-state did not emerge suddenly. It was a step-by-step subversion. It had roots in specific facets of German history, but it was nourished by winds of evil that blow everywhere and can be fanned into a conflagration.

THE SS-STATE first made use of indifference. The fear engendered by the co-guilt of indifference they made into a tool for the imposition of total terror. They were the first to utterly corrupt the dubious proposition that the end — by assumption, the noble end — justifies the means, into the criminal maxim that the task, any task, sanctions the means, however base.

They were the first to divorce the conscientious fulfilment of duty from the responsibility in conscience for the results. They were also the first to perfect the confrontation of a state made inscrutable by secrecy with a population made totally transparent by pervasive surveillance. They were the first to perfect the black art of mass deceit by circumlocution and euphemism. The extermination of Jews in gas chambers was called the "Final Solution," deportations were called "resettlement," mass shootings were called *Sonderbehandlung*.

Nearly all the components that went into the construction of the Hitlerite death machine continue to exist and can be reassembled. Today, technical, scientific and bureaucratic compartmentalization achieves much the same dehumanization as the regimentation imposed by Hitler.

The relativization of values has eliminated the distinction between ends and means. The mindless perfection of the means has become the supreme end. The question whether that which can be done should or needs to be done, is stifled.

Mass deceit has become even more highly perfected, and science and technology have been made into tools of crime. The deadliest missile yet invented is called "Peacemaker." Re-education means being locked up in a psychiatric ward. Murderous dictatorships are part of the "Free World" or, if they are on the other side, counted as "progressive" governments. Mass murder is called "pacification," terrorists are called freedom fighters or vice versa.

The list is endless. And the video camera, computerized data storage and other electronic means of surveillance can achieve the same purpose as Hitler's janitor-informers, but much more subtly and without error.

## WHAT'S ON

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### Jerusalem

#### MUSEUMS

**Israel Museum.** Exhibitions: Permanent Collection of Judaism, Art and Archaeology; Bezalel 1906-1929; Art of Bezalel Teachers; Portables; Letterheads by Pentagram; Primitive Art from Museum collection; How to Look at a Painting; Special Exhibits: Seder Plate, Vienna 1925; Japanese Miniature Sculpture, 18th-19th cent. Netsuke and Inro; Pilgrim Souvenir Objects and Christian Lamps; Clay Jug and Juglet, Middle Canaanite Period IIA Illuminated Haggadah; Kaskas Barman, Fortress from Judean Kingdom (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum).

**Jerusalem City Museum — Tower of David —** The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thurs. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters".

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Wed., March 23, 19.00 Films by Chris Marker, Joris Ivens, Mario Ruspoli  
Thurs., March 24, 21.30 The Invention of Photography — Boschet, Martin  
Le Coup de Grace — Volker Schlöndorff  
Gloire a Felix Tournachon — Boschet, Martin  
Two or Three Things I Know About Her — Godard  
Thurs., March 31, 21.30 The Empire of Passion — Nagisa Oshima  
Tues., April 5, 21.30 La Joconde — Henri Gruel  
Macquin Feminin — Godard  
A Mediocore Story — Cheval  
The Beast — Walerian Borowczyk  
The Beautiful Prisoner — Alain-Robbe Grillet  
Sunless — Chris Marker  
Thurs., April 14, 18.00 A Special Collection  
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Tuesday, April 19, 19.00 "A" — Jan Lenica  
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Tel Aviv Museum. New Exhibitions: New Painting from Germany. New Painting from Joshua Gesser Collection; Castell, McLean, Paladino, A.R. Penck, Expedition to the Holy Land. Continuing Exhibitions: Helmar Lerski. Photographs 1910-1947. Michael Na'aman 1975-1983 (Helena Rubinstein Pavilion).

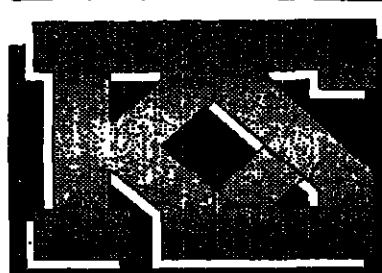
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MOST DISCUSSIONS of the spread of nuclear weapons embrace five official nuclear weapons states, one proto-nuclear state (India), and a number of ambiguous cases. The most ambiguous of them and usually the most important, is Israel.

Since the early 1960s, when the Dimona nuclear reactor began to operate, Israeli nuclear policy has been one of deliberate ambiguity. For many years, this plant was officially described as a textile factory, albeit surrounded by barbed wire and signs forbidding photography.

Speculation on whether or not Israel possessed nuclear weapons became a favourite international parlour game. At politically opportune moments, the CIA has leaked reports that Israel has 10 to 20 bombs "in the basement." Israel has refused to sign the Non-proliferation Treaty — abjuring manufacture of such weapons — but at the same time, in contrast to India, has not openly conducted any tests. In response to questions, Israeli governments have simply pledged not to be the first to introduce nuclear weapons into the region. As is often noted, this statement contributes to the ambiguity, as the U.S. and Soviets were the first to introduce such weapons, and installed them on their warships and military aircraft in the Mediterranean and the Gulf.

This policy of deliberate ambiguity has allowed Israel to avoid making a commitment, and to preserve a nuclear option without unnecessarily accelerating the pace at which the Arabs develop nuclear weapons or alienating the U.S. At the same time, the policy had the effect of limiting public discussion or debate among Israeli journalists and academics.

IN THE past few years, however, and particularly since the Yom Kippur War, the subject has drawn increasing attention. In 1974, President Katzir announced that Israel had the potential to produce nuclear weapons, and Moshe Dayan spoke publicly about the strategic importance of nuclear weapons for Israel. The attack on the Iraqi nuclear facility has further stimulated discussion and debate. As a result, the topic has begun to receive the attention it deserves, and Israeli journalists and scholars are increasingly broaching the subject in public.

The latest entry in this field is a book by Shai Feldman, who is a research associate at the Center for Strategic Studies at Tel Aviv University. His *Israeli Nuclear Deterrence* is the most comprehensive work to appear to date. The potential risks and benefits of various Israeli nuclear strategies for Israeli security, and for the Middle East, and Israeli relations with the U.S. and USSR are discussed in detail.

Despite his claim that he will avoid "policy prescription," Feldman argues that the current Israeli policy of deliberate ambiguity should be replaced by an overt Israeli nuclear force. This force would consist of 30 to 40 weapons in the 20 to 60 kiloton range. (A twenty kiloton nuclear weapon has an explosive power equivalent to 20,000 tons of dynamite. This is roughly the size of the weapons used against Hiroshima and Nagasaki in 1945, and which caused over a hundred thousand deaths. The U.S. and the Soviet Union possess weapons that are as much as 1,000 times more powerful.) The purpose of the book,



Details from the "Eretz Israel Passover Haggada" just issued by Keter Publishing House, Jerusalem (1974). Compiled by Eliaz Ben-Aharon, the Haggada is designed and illustrated by Shmuel Katz. A Holocaust survivor and a founder of Kibbutz Givatim, where he still makes his home, Katz has probably collected more international prizes for his work than any other Israeli artist. These include: the Leipzig Book Fair medal; the first prize for drawing and water colour at the Paris Biennale for Young Artists; Brazil's "Humour Oscar"; the medal of the Italian International Humour Salon; and the Art Humour prize at Montreal's Expo. A.B.

## Deliberate ambiguity

**ISRAELI NUCLEAR DETERRENCE: A Strategy for the 1980s** by Shai Feldman, New York, Columbia University Press, 310 pp. No price stated.

Gershon Steinberg

then, is to persuade its reader of the logic of "taking the bomb out of the basement."

FELDMAN MAINTAINS that the current ambiguous nuclear status of Israel weakens the credibility and deterrent value of this weapon. This ambiguity might result in misunderstanding, to the degree that an Arab leader, such as Gaddafi, might overlook the current Israeli threat. A situation could occur then in which Israel would have to demonstrate its nuclear capability in the middle of a war. The object of deterrence is to prevent the need for such a demonstration. If deterrence is successful, the threat is never put to the test: if current Israeli policy results in a weak or inadequate deterrent, then it should be changed.

The open declaration that Israel possesses an operational nuclear force would diminish the chances of misperception. Such a declaration would include notice "that any attempt to cross Israel's border by a significant military force would be countered by extremely high levels of punishment," (i.e., the use of nuclear weapons against Arab cities). Command and control over the use of nuclear weapons can be solidified by an overt nuclear posture, and "standard operating procedures" developed to avoid panic.

A NUMBER of conditions for bringing the bomb "out of the basement" are set. First, to limit

For example, much of his argument hinges on the assumption that the current ambiguous nuclear threat is subject to misunderstanding, and might be ignored. In support of his argument, he cites statements by Sadat and others in which they claim to be unconvinced about Israeli nuclear capabilities. Before the Soviet Union and China became nuclear powers, Stalin and Mao pretended that atomic weapons were of little significance. Such political devaluation is convenient in the absence of a symmetric response. However, once they had developed their own nuclear forces, Stalin and Mao acknowledged the importance of these weapons. In the case of the Middle East, there is ample evidence that the Arab states, including Libya, do not underestimate the Israeli nuclear capability. The periodic leaks from the CIA and broad hints from Israel are sufficient to reinforce this picture.

Feldman tends also to downplay the potential costs of a nuclear arms race in the region. As the other nuclear powers have demonstrated, each weapon begets a response, and must be replaced or supplemented in a short period. The British have learned that a "simple" nuclear force requires progressively more expensive technology. Each participant in the arms race continues to seek an edge, and this leads not only to high costs but to an unstable situation. The "shared" U.S. and Soviet definitions which Feldman observes are all but invisible to others, and the strategic balance is perhaps more unstable than at any time in the past 20 years.

Furthermore, the assumption that an overt nuclear force will somehow decrease the need for, and therefore the costs of, conventional forces is unsupported. According to Feldman, "... as Israel moves from defence to deterrence, the financial burden imposed by its current posture, as well as the need for enormous quantities of sophisticated conventional weapons would decrease." This argument is used also to establish that an overt nuclear Israel would be less dependent on the U.S.

The evidence, however, points in the opposite direction. In the Eisenhower period, the U.S. expected also that a nuclear force could substitute for conventional forces and lower costs. In reality, the U.S. found itself spending more, as both conventional and nuclear forces had to be maintained, and each had to be adapted to the other. The U.S. nuclear deterrent did not prevent crises and conflicts in Berlin, the Middle East and Asia. Similarly, the British nuclear force did little to dissuade Argentina from invading the Falklands. With its budget devoted to the nuclear force, Britain neglected its conventional forces, but found the latter to be most important.

WHILE IT is true that Israel does not have international interests or colonies to defend, it is nevertheless apparent that it will not be able to deter a conventional attack on any of its borders with nuclear weapons alone. The threat to use nuclear weapons is credible only in the last resort. Somewhat reckless Arab leaders might conclude that "salami tactics," in which the Arab states would, in times of crisis, slice off pieces of Israel's borders, would not invite a nuclear response. Few Israelis would want to be left with the option of gradual surrender, or resort to nuclear weapons. As a deterrent, such weapons are most

FELDMAN'S WORK is meticulous but he fails to make a compelling case for an overt Israeli nuclear posture. Many of his arguments are incomplete, and he fails to consider some of the most crucial evidence.

effective when they are at the end of the "escalation ladder." They stand out as a potential last resort to avoid annihilation. A clear strategy, whose base is in tanks, planes and all the weapons of a modern conventional army, must support this capability.

FINALLY, Feldman's attempt to minimize the likely reactions of the U.S. and the Soviet Union is not convincing. He concludes, from an examination of their basic interests and in the light of previous experience, that neither is likely to come down heavily on Israel. After all, the U.S. responses to the Indian and Pakistani work on nuclear weapons was weak and of little consequence.

A closer examination, however, reveals that the Israeli case is different. Pakistan benefited from the Soviet invasion of Afghanistan, and India has been able to play off various suppliers against each other. Israel cannot count on American support or inaction. She is not likely to enjoy the leverage provided by a Soviet invasion of an adjacent country nor can she turn to other arms suppliers. Perhaps criticism and condemnation may be the only response, but it would be foolhardy to rule out other more costly penalties. An overt Israeli nuclear stance might create enough hostility in the U.S. to allow for a total arms embargo, which would be a disaster. The likelihood of greater Soviet military support for the Arabs must also be considered.

Summing up, then, the benefits which are likely to accrue from abandoning the current policy of deliberate ambiguity in favour of an overt posture are minimal, and the risks are all too easily underestimated. As long as the Israeli bomb stays "in the basement," there is a chance, however small, that a nuclear arms spiral in the Middle East can be avoided. Once Israel is a proud member of the nuclear club, any pressures on France and other nuclear suppliers to withhold assistance to Iraq and Pakistan will vanish. The current policy adequately serves Israeli security interests, and leaves the way open for possible agreements, whether explicit or tacit, for keeping the nuclear cancer under control in this part of the world.

## Haggada

**THE PASSOVER HAGGADA** by Adin Steinsaltz, Jerusalem, Carta, 76 pp. No price stated.

THE seder meal has more halachic restrictions than any other meal proscribed by Jewish law. An integral part of the seder is the recitation of the Haggada which tells both the story of our freedom from Egyptian bondage and how to observe the rites which recall our liberation. If the quantity and variety of publications are to be used as an indication, no book has captured the Jewish heart more than the Passover Haggada.

Rabbi Adin Steinsaltz, a noted contemporary Jewish scholar, has contributed another volume to grace the Haggada bookshelf. Steinsaltz's Haggada is printed in English and Hebrew with an extensive English commentary on the few laws which precede the commencement of the Passover holiday.

Hanoch Teller

AMONG THE many trials to which medieval Jews were subjected by the Church was the public disputation. Jewish scholars were called on to defend publicly attacks on their religion by Christians, often apostates from Judaism. The altercations were held in the atmosphere of a trial, often concluding with some sort of anti-Jewish verdict. Although there is evidence of such controversialist debate over a considerable period of time, and in many countries, attention has been largely focused on three main spectacles: the Disputations in Paris (1240), Barcelona (1263) and Tortosa (1413-14).

These were conducted in the full blaze of contemporary publicity, presided over by crowned heads or a pope. Intriguing written records have survived which enable historians to make their reconstructions. The texts have now been translated into English by the English scholar, Hyam Maccoby, and are accompanied by a full history and analysis. It is an excellent volume, issued as part of the Littmann Library of Jewish Civilization, which has established itself as the outstanding series of English translations of Jewish classical texts now being published.

Each of the three disputations which are the subject of this volume had an individual character:

THE DISPUTATION of Paris was not so much a free debate as an attack on the Talmud. The chief Jewish representative was Rabbi Jehiel of Paris, one of the greatest Talmudists of all time. His main Christian opponent was the apostate Nicholas Donin, who in his Jewish days had been excommunicated by Rabbi Jehiel for Karaite leanings. The disputation was ordered by Louis IX, an inveterate Jew-hater, but it was presided over by the Queen Mother, Blanche of Castile, whom the Jews found warm and humane.

The attack on the Talmud here was not as sophisticated as in the later Disputations. The Christian argument was that as the Christians had displaced the Jews in the divine order of things, it followed that the continuation of the Old Testament was the New Testament and not the Talmud, which was a heretical document as it purported to be a rival authority to the Scriptures. Moreover, claimed the Christians, the Talmud contained various anti-Christian aspects and blasphemies.

First of all they pointed to direct attacks on Jesus. Jehiel's answer here was hardly convincing. There were many people in those days, he

## Public polemics



**JUDAISM ON TRIAL** Jewish-Christian Disputations in the Middle Ages by Hyam Maccoby. Fairleigh Dickinson University Press and Associated University Presses, 245 pp. £15.00.

Geoffrey Wigoder

said, who were called Jesus (Yeshua), and the references in the Talmud were to someone else called Jesus — just as not every attack on someone called Louis referred to the king of France.

Secondly, Nicholas Donin cited anti-Christian references or implications in the Talmud and, thirdly, what was lacking in unifying material, such as lack of respect for the dignity of God by describing him anthropomorphically as weeping, suffering etc.

The main Christian attack was not, however, based on these details but on the very existence of the Talmud. Rabbi Jehiel's spirited defence, and his statement that the Talmud was identical with Judaism, may have surprised his interlocutors but the result of the dispute was foreordained. All copies of the Talmud were ordered destroyed, and 24 cartloads of Talmud manuscripts were burnt in front of Notre Dame Cathedral.

THE DISPUTATION of Barcelona was the most even-handed of the three Disputations, and its importance was enhanced from the Jewish point of view by the appearance of Nahmanides, one of the greatest of Jewish intellectuals in the Middle Ages, as the chief Jewish

protagonist. His main opponent was the apostate, Pablo Christiani and the sessions were presided over by the remarkably fair King James I of Aragon.

The disputation, which lasted four to five days, centred largely on theological issues, such as whether the Messiah had arrived or not, original sin and the place of reason in religion. A new angle was the attempt to prove the truth of Christian writings from Jewish writings, including the Talmud. It was suggested that the Jews of the time of Jesus held traditions other than the Scriptures concerning the advent of the Messiah, and that they concealed them, but that they can still be discovered from rabbinic sources. The Jewish participants were confronted by extensive quotations from aggadic sources and they had a problem in explaining that stories and sayings in the Midrash are not meant to be taken literally. As Nahmanides notes, in his account of the disputation, "I replied somewhat mockingly 'The trouble is that you do not understand halachic matters and know just a little bit about aggada'."

Nahmanides sought to downplay the significance of the Messiah in Jewish tradition, and counterattacked by asking, if Christianity was the realization of the kingdom of God on earth, what evidence was there of this great messianic era? He also developed a bold critique of the Christian doctrine of incarnation.

At the end of the disputation, the king was so impressed by Nahmanides that he gave him a gift of money but the Church was so infuriated by his success that he felt it safer to leave Spain and journey to Jerusalem.

The two accounts that have survived — one from Nahmanides and a short version from the Christian side — are, as might be expected, frequently contradictory, although there are points on which they confirm each other. The Christian account asserts the discomfiture of Nahmanides; the Jewish account relates the many points he scored in the debate. Scholars have long had their own disputation as to the reliability of the two accounts; Maccoby comes down heavily in favour of Nahmanides' version although acknowledging that it is a propaganda work, and that some of his reported retorts may not have been actually uttered aloud.

THE DISPUTATION of Tortosa is a very depressing episode, conducted in an atmosphere of fear and intimidation. Twenty years earlier the Spanish Jews had suffered mass pogroms, accompanied by the choice of conversion or death. They were battered and weakened by the relentless pressure of the Church, and now were ordered to participate in a gigantic disputation, presided over by the papal pretender, Benedict XIII. This lasted for 21 months, and was conducted before an audience of 1,000 dignitaries. The objective was to bring about mass baptism, and many Jews did indeed succumb.

The Jews were represented by a group of distinguished scholars (including the philosopher, Joseph Albo), and the Christian team was again led by a convert. The Christians developed a two-tier theory concerning the Talmud — namely that it consists of two strata, one authentic and ancient, in which can be found affirmations of the Christian message; the other a late encrustation developed out of anti-Christian motivations. Under the circumstances of this disputation, the Jews could not speak openly and their silence was interpreted as defeat. The Pope and the King of Aragon ordered the censoring of the Talmud and brought in laws reducing the Jews to pariah status — an important step on the road that was eventually to lead to their expulsion from Spain.

Controversies and polemics were a constant feature of the Jewish-Christian encounter down the centuries. It was a big step for the last Vatican Council to advocate the encouragement of "brotherly dialogues." When we read these historical disputations, we realize just how far we have come.

## Travellers

**OUR VISIT TO ISRAEL** by Emanuel Dehan, Tel Aviv, Steimatzky's, 224 pp. \$7.95

Sarah Azrad

THE TITLE of this guidebook indicates what makes it special. It is not simply a "dry catalogue of monuments and names," as the author refers to the other guidebooks which appear so frequently, but rather more like a personal account of one person's visit to Israel. The author's familiarity with the place described, and his love for them, are reflected throughout the book, and undoubtedly add to its appeal. Another reason for its unusual attractiveness is its hundreds of vivid photographs (taken by the author herself).

It begins with a short, introductory chapter giving general information on Israel, which is followed by a long chapter on Jerusalem. Special emphasis is laid on the Old City, but major sites of the new city are covered as well. The succeeding chapters take us along different travel routes, most originating in Jerusalem. They note the landmarks on the way, and pause at almost every town, until we reach our destination, which is then described at length: its geography, history (including any relevant biblical passages and interesting traditions), and places to visit. We are taken south to Bethlehem and Hebron, to the Dead Sea and surrounding area, to Eilat and the Red Sea, Sinai, Galilee, the Golan Heights, Haifa and the North, Ashkelon and finally, Tel Aviv, Jaffa and its environs.

Statistics are not lacking here: we learn distances, altitudes and historic dates. However, the author inserts them into his descriptions of places encountered: he doesn't throw them at the reader out of context. The tourist receives the information he needs, and in digestible form.

ALTOGETHER, the book holds the attention, even of the sedentary reader, although of course it is meant to accompany the traveller on his journeys. For a traveller planning to spend two or three weeks touring the whole country, this is the book to acquire. However, for a person wanting to stay a number of days in specific places, additional guides to them are needed.

THE TURNING-POINT in the history of the Jews of Spain may be the year 1391 or the expulsion of 1492. According to Bernard Septhimus, author of *Hispano-Jewish Culture in Transition: The Career and Controversies of Ramah* (Cambridge, Mass. and London: Harvard University Press, 180 pp., \$20), however, Hispano-Jewish culture during the lifetime of the Toledo talmudist Rabbi Meir ha-Levi Abulafia (Ramah, circa 1165-1244) was already in a state of rapid and radical transition. Spanish Jewry had just passed from the Arab world to Western Europe, "and no aspect of its culture could remain untouched by this shift in historical environment and the lines of communication that it opened."

Ramah has remained a relatively obscure figure in the history of Spanish Jewry although he was the leading talmudist in Spain at the beginning of the 13th century. He was also an accomplished poet, an important Masoretic scholar, an influential communal leader, and the initiator in Europe of the polemics in connection with Maimonidean rationalism.

Septimus' book is wide-ranging, but its main theme is continuity and change in the context of Spain's entry into Europe. Its opening chapter is about the transition of the country from Islam to Christianity, and it provides a summary of its position at a historic turning-point, and deals with the life and work of Rabbi Abulafia. There are detailed

## Spanish talmudist

Nissim Rejwan

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summaries of "the resurrection controversy," and the great Maimonidean controversy, as well as a chapter setting out the varieties of anti-rationalism and its relation to mysticism.

IN 1975 scores of scholars gathered together in Jerusalem, and in a single week delivered over 120 lectures and papers. The event was called The First International Congress on the Sephardi and Oriental Jewry, and was organized by the then two-year old Migav Yerushalayim, "The Institute for Research on the Sephardi and Oriental Heritage. Established by the Hebrew University of Jerusalem, the World Zionist Federation, and the Council of

Sephardi and Oriental Communities of Jerusalem.

Two bulky volumes have been published, containing a selection from the papers presented at the congress. *The Sephardi and Oriental Jewish Heritage: Studies* (Jerusalem: The Magnes Press, 613 pp., no price stated) contains 38 studies and lectures in English, French and Spanish. The contents are of an extremely uneven quality, both from the scholarly viewpoint and as far as their intrinsic interest is concerned. (Papers on the New Christians, and on Sephardic printing as a source of historical material, are followed by others on ethnic identity among the Sephardic Jews of Los Angeles and the origins of the late Generalissimo Franco's family. Issachar Ben-Ami deserves praise for his patient editing.)

He edits also the second volume of papers and lectures, (*More about*

*Yehudel Sefarad ve Ha-Mizrach: Mithkarim—The Heritage of the Jews of Spain and the Orient; Studies*, Magnes Press, 390 pp., no price stated). This volume offers 27 of the papers and lectures presented to the Congress, all by Israeli scholars. It is a considerably more coherent collection than the first, with the lectures arranged under general subtitles. The section on the languages spoken by Sephardic and Oriental Jews opens with a paper on modern and contemporary Judeo-Arabic works of literature. It is followed by a short essay on the spoken language of Sephardic Jews (Ladino), and a paper on the language traditions of the Jews of Jerba, Aleppo and Baghdad. Reading these and other contributions, one cannot help marvelling at the fact that apparently none of the 120-odd papers read at the congress was written in Ladino.



ELIE WIESEL'S new volume of Hasidic sketches takes its title from a line in the Afterword: "Somewhere, a Master spoke to one or many of his followers about their fears and doubts and what to do to alleviate them, and his message was heard then, and today, for their exchange is also about us; there is a curious immediacy to their stories, a timeless application to their sayings." That immediacy, that personal interest in the Hasidim and their tales, is what distinguishes Wiesel's work from larger and more scholarly compendia like Martin Buber's *Tales of the Hasidim*. Buber wanted to collect and preserve the tales; Wiesel is trying to make them, and their tellers, come alive again. And he is doing this, not for the faithful followers of the Baal Shem Tov, but for the devotees of Wiesel's own brand of spiritual humanism.

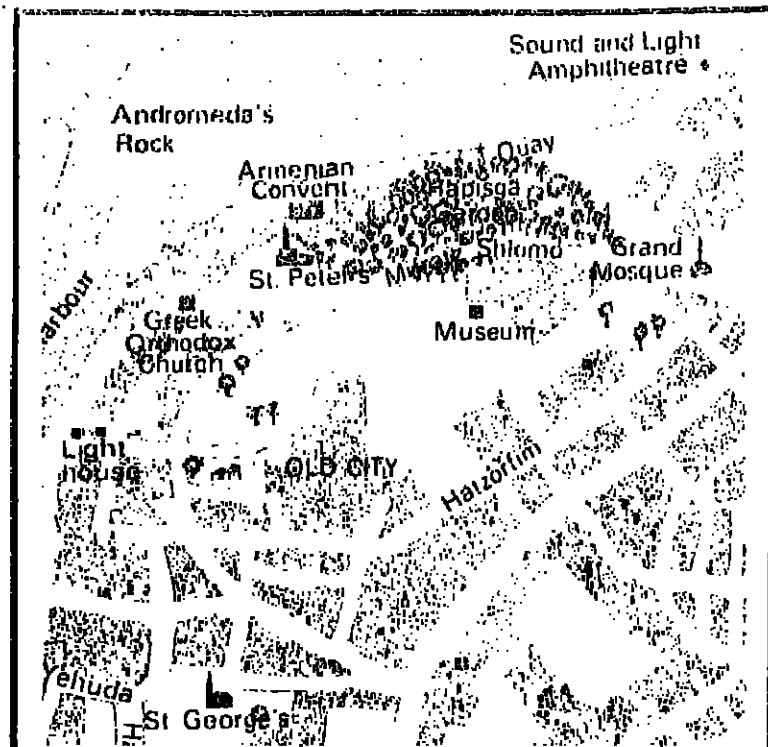
That Wiesel fails in the attempt is inevitable: even were there fewer cultural, historical, religious, and linguistic barriers to recreating an 18th century *tsaddik* for modern readers in France or America, the literary obstacles would still be insurmountable. The Baal Shem Tov might have been speaking to Wiesel himself when he said, "There is nothing of me in your pages; you thought you heard what I didn't say." At best, Wiesel has turned the dim figures of early Hasidism into vibrant but purely literary creations. But this, too, is quite an achievement.

Somewhere a Master (Summit Books, \$13.95) is the second volume of Wiesel's exploration of the Hasidic family tree, and covers such *tsaddikim* as the Holy Seer of Lublin, and Wolfe of Zbarazh; the latter, who alone among the Masters emigrated to Eretz Israel, was so self-effacing that he wasn't even famous for his humility — he simply wasn't famous at all. Wiesel's first volume in the series, *Souls on Fire*, appeared 10 years ago (and not seven, as is stated in the jacket notes to *Somewhere a Master*). *Souls on Fire*, which has now been reissued in a trade paperback, covers some of the more famous Masters, including Nahman of Bratslav and the Baal Shem Tov himself. The title of that first volume was probably chosen to contrast with that of the then-Black Panther Minister of Education Eldridge Cleaver's memoir, *Soul on Ice* (1968), though few readers are likely to make that comparison now.

The reasons for the reprinting of *Souls on Fire*, besides the obvious connection with the new book *Somewhere a Master*, seem contractual: beginning with *The Testament*, his last novel, Wiesel has moved from Random House to Summit Books as his commercial publisher; and similarly Bantam, having replaced Avon as Wiesel's paperback publisher, has recently brought out editions of *The Testament* and of the author's early trilogy, *Night*, *Dawn*, and *The Accident*, two of which I will discuss later.

The first appearance of *Souls on Fire*, in 1972, has come to seem more important over the past decade. Until then, Wiesel was essentially a novelist, whose non-fiction was limited to two essay collections and his book on Soviet Jewry, *The Jews of Silence* (1966). Wiesel's next book, *The Oath* (1973), was his last novel for eight years, until *The Testament* (1981). But Wiesel has hardly been silent: instead of fiction, he has turned his productivity to different ends.

Beginning with *Souls on Fire*.



In "Curia's Historical Atlas of Israel" (1936), the editors of Curia and Moshe Atman present a remarkably concise survey of many aspects of modern Israel — including such widely disparate subjects as Spirit, Religious Life and Private Enterprise — against the historical background, which takes in the period from the First Commonwealth to "Operation Peace for Galilee." Map shows the Old City of Jaffa. A.B.

## Wiesel sells books

David Mesher

Wiesel has published two plays in English, a cantata, a collection of essays, and — most interestingly — two separate multi-volume series of Jewish portraits and legends. One, published by the University of Notre Dame Press, is comprised of *Four Hasidic Masters* and last year's *Five Biblical Portraits*. The other series, from his commercial publishers, includes the two volumes under review here, and *Messengers of God*, based on biblical figures; the affinity of these volumes is clearer in their original French titles or subtitles — *Célébration hassidique* (*Souls on Fire*), *Célébration biblique* (*Messengers of God*), and *Célébration hassidique II* (*Somewhere a Master*). The emphasis in all these is not creative fiction but traditional transmission. As Wiesel himself writes in *Souls on Fire*, "To transmit is more important than to innovate."

I STRESS this point, about Wiesel's shift of allegiance to folklore and non-fiction, in order to introduce the central weakness of Ellen S. Fine's study, *Legacy of Night: The Literary Universe of Elie Wiesel* (Albany, SUNY Press, 200 pp. \$13.70). Despite her subtitle, Fine's book deals almost exclusively with the limited universe of Wiesel's novels — with that which is becoming a secondary area of interest for the author. In Fine's case, the usual tendency of literary critics to ignore the non-fiction writings of a novelist (though not usually his drama and poetry), is compounded by the fact that her study seems to have stopped, for the most part, after *The Oath*; a short chapter on *The Testament* has been appended, but no notice of the drastic redirection in Wiesel's output since the early Seventies is made. This is especially disappointing, since the challenge of incorporating Wiesel's biblical and Hasidic writings into a comprehensive view of his work seems much more compelling than does the conventional literary explication that Fine provides.

Nevertheless, within its limitations as a view of Elie Wiesel's fiction at mid-career, *Legacy of Night* is an excellent treatment of his novels. Fine's strength as a critic is twofold: she is able to organize and systematize the complex symbols of Wiesel's art in a comprehensible manner, while at the same time analyzing the fiction in terms of Wiesel's own spiritual autobiography. The close association between author and character and the use of repetitions, reverberating symbolism in most of the novels, make these analyses both more necessary and more difficult for Wiesel's art.

THE FIRST task of any critical approach to the author's fiction is to make Wiesel's repetitive use of themes, characters, images, and even language, into a virtue. Wiesel himself has argued that "Repetition, in Judaism, can assume a creative role," and Fine follows this instruction with alacrity. "The continuity and cumulative force of his oeuvre," according to Fine, "are sustained by the repetition of themes and the reappearance of characters, resembling one another." The central repetitions, in Fine's systematic presentation, are: the use of night as an image of the Holocaust, beginning with Wiesel's book of that name and on that subject; the father-son relationship, especially as a traditional vehicle for the transmission of values; the author's use of witnesses, both those who have experienced atrocities and those to whom they reveal the soul of man; and the use of silence "as an alternative form of testimony."

Unfortunately, Fine is too conventional as a critic of modern Jewish literature in another sense: her apparent ignorance of things Jewish. She seems not to know that Gylula, the name of a character in *The Accident*, means redemption; she uses Baal Shem Tov as if it were a last name (which is better, I suppose, than using Reb as a first name, something I've also encountered); regrettably, especially since it comes at a crucial point in her discussion of symbolic "last nights" in *Night*. Fine describes *Erev Rosh Hashanah* as "the last night of the Jewish year." In agreeing with a French critic that *Night* represents "an anti-Akeda," in which the father is sacrificed by the son, Fine argues that "whereas in the Bible God saves Isaac from being sacrificed by sending a ram to replace him, He does not intervene to save the father at the altar of Auschwitz." She must mean this, inappropriately, as a metaphor — since the father does indeed survive Auschwitz, only to die at Buchenwald. Most curiously, Fine curiously dismisses Wiesel's first book, a Holocaust memoir written in Yiddish, declaring that it was merely condensed into *Night*. Yet she asserts that *Night* is the "foundation of the author's entire oeuvre" (Wiesel has said much the same thing, but a critic is under no obligation to accept an author's testimony), while acknowledging that the Yiddish version is nearly eight times longer.

Had I more faith in Fine's Jewish awareness of her subject, I might find one of her descriptions of Wiesel most revealing. "He believes that all events in Jewish history are linked," she writes. "Every Jew must see himself as having received the Torah at Sinai, having witnessed the destruction of the Temple, and having participated in the Holocaust." The formula of individual participation, wherever Fine borrowed it from, derives from the Haggadic injunction about the Exodus from Egypt. Is it Fine, or Wiesel himself, who so obviously omits not Jewish law or destruction, but our national liberation from that list?

ANOTHER, quite different period of national liberation is the subject of Wiesel's early novel, *Dawn* (102 pp. \$2.95) — which, along with *The Accident* (88 pp. \$2.50), has recently been reprinted in New York by Bantam Books. (The novels are so short that they are officially listed at 112 and 96 pages, respectively — counting title pages, advertisements and everything else but the covers themselves.) Both *Dawn* and *The Accident* concern what Ellen Fine terms "Lazarus" protagonists — characters who have physically returned from the dead of the camps, without experiencing any sort of spiritual rebirth. Unable to accept his personal survival, the new Lazarus of *The Accident* seeks absolution for remaining alive in death under the wheels of a car in New York; though, as did Wiesel himself, he eventually recovers both physically and emotionally from the unconscious suicide attempt.

*Dawn* is loosely based on an incident during the last days of the British Mandate, in the summer of 1947, when two British sergeants were captured and hanged by Ezzel in retaliation for the executions of Jewish fighters. The Ezzel commander, Menachem Begin, commented that "we repaid our enemy in kind." In the novel, Elisha, a survivor of the death camps, is chosen to shoot a British officer in cold blood. The sudden wrenching change from victim to executioner, and Elisha's identification with Captain Dawson, make the young Jew's decision morally excruciating. And yet, in the most un-Wiesel-like ending of any of his novels, Elisha pulls the trigger at dawn.

Somewhat, in these difficult days for the Jewish State, there is more comfort to be found in the transcendent affirmations of *Souls on Fire* and *Somewhere a Master*, distant though they seem, than in the half-hearted Zionism of *Dawn*.

## Inhumanity

CONVICTIONS: POLITICAL PRISONERS — THEIR STORIES by Arthur Dobrin, Lyn Dobrin and Thomas L. Lioti. Maryknoll, N.Y. Orbis, 100 pp. \$5.95.

David Brauner

WHEN I heard a Christian minister on a BBC "Reflections" programme sympathetically telling the story of a Jewish girl's fight for freedom of speech in Poland, I immediately pricked up my ears. At the end of his talk he named his source, the book *Convictions*.

The girl of whom he spoke was Irena Lasota (Hirsztowicz). In the 1960s she was an idealistic and politically active student in Poland. At the time of her arrest on charges of hooliganism, Poland under Gomulka was indulging in an anti-Zionist campaign in the wake of the Six Day War. The Zionists, claimed the authorities, organized riots, plotted students against workers and were responsible for Poland's economic difficulties.

Irena's father was a Jew, which was enough to brand her as a Zionist. For nearly a year she was in and out of prison and always under constant surveillance until 1970 when, with the whole-hearted encouragement of the government, she left her native country.

Irena's story is one of nine told in *Convictions*. Each portrait is rendered in an austere, matter-of-fact style, here and there coloured by the victim's own words. These nine people represent hundreds of thousands, perhaps millions, throughout the world whose human rights are violated daily. They are denied the elementary rights: to move about, to work, to own property, to read, to discuss, to worship, to live.

NOT ALL the testimonies in *Convictions* are of human and civil rights activists who willfully confronted oppressive governments. As one Argentinean general, Benjamin Menéndez, is reported to have said, "We are going to have to kill 50,000 people: 25,000 subversives; 20,000 sympathizers; and we will make 5,000 mistakes."

In Uganda, where under the Amin regime one out of every 20 inhabitants was jailed, executed or murdered, Steven Wabunoh was arrested and huddled with a metre-long coaxial cable for simply having a telephone.

In Kampuchea, Meas Sombath "took off his glasses — the sign of being an intellectual." The Khmer Rouge defined intellectuals as enemies of the new government. Nearly four million intellectuals were annihilated.

IN ONE of Eddie Cantor's films, he goes up to a very pretty young woman and asks her, "Do you smoke?" "No." "Do you drink?" "No." "Do you go out with men?" "No." "What, haven't you got any vices?" She answers with engaging simplicity, "I tell lies."

David Begelman was apparently cast in a similar mould. In 1977, he appeared to have everything going for him. A brilliant talent scout for the movies, he had been invited, five years earlier, to assist Alan Hirschfield in resurrecting the almost moribund Columbia Studios, which had been close to bankruptcy, and they had succeeded. Begelman in 1977 was president of the Columbia Pictures Studio, president of Columbia Pictures Television, and senior vice-president of Columbia Pictures Industries. He was one of the most able, charming and popular men in Hollywood, and he was earning over \$300,000 a year. But, like Eddie Cantor's young woman, he had one or two very minor vices. He was a petty embezzler, thief and liar.

Cliff Robertson, the film actor who played the part of the director of Central Intelligence in the television movie *Washington Behind Closed Doors*, received a request from the Inland Revenue Department to explain why he had not mentioned among his earnings a payment of \$10,000, by means of a cheque, apparently made to him by Columbia for "appearance money" during the Washington film. He did not recall receiving the money, and initiated inquiries, which revealed that somebody had signed his name on the back of the cheque, and had collected the money.

Cliff Robertson then made the greatest mistake of his life. Instead of shutting his trap, and paying the income tax on the money he had not got, he lodged a complaint with the police and Columbia. He forgot a principle as sacred as the Bill of Rights: Hollywood (in this case, backed by head office in New York) looks after its own. As punishment for his folly, Robertson had to flee to England and hide there several months; subsequently, he was blackballed from films for four years.

ANOTHER MAN who ignored that holy principle was Begelman's immediate boss, Alan Hirschfield, who had the excuse that he was comparatively new to the industry. He had been recruited in 1973 by Herbert Allen Jr., a close friend, and scion of the New York invest-



The Royal Northumberland Fusiliers in action in Aden, 1967. "Yesterday: A Photographic Album of Daily Life in Britain 1953-1970" (Dent, £10.50) introduced by the most erudite Cockney Jewish savophone player in the world, Benny Green, is a splendid sequel to the recent bestselling "Memory Lane." Green looks back at a period that began in austerity, went on to the Swinging Sixties ("happy is the land so preoccupied with fashion") and ended in uncertainty and doubt.

## The wages of sin

INDECENT EXPOSURE: A True Story of Hollywood and Wall Street by David McClintock. Morrow, New York. 544 pp. \$17.50

Philip Gillon

ment banking firm of Allen and Company, large shareholders in Columbia, to salvage the company. Together with Begelman, he had done a wonderful job.

When Hirschfield heard about Begelman's theft, he took it very, very seriously. At first Begelman denied it, invented some lies, then admitted it and swore that it was the only lapse he had ever made. Eventually he was forced to remember that there had been a couple of other lapses — little things like a cheque for \$25,000 made out in the name of a restaurateur, who knew nothing about it because the proceeds were pocketed by Begelman, and a trifling payment to his architect. But the total involved was under \$70,000.

Begelman went to see the kindly "psychiatrist to the stars," Dr. Judd Marmor, who reported "David's problem fundamentally is a neurotic disorder rather than a flaw of character... a subconscious feeling of self-loathing, low self-esteem, a feeling of lack of worth, which

makes it difficult for him to accommodate great success and acclaim. This conflict sets off a self-destructive mechanism, which manifests itself in the acts he committed. I suffer from the same thing when I blow a lead in tennis.

Begelman's pals helped him pay back the money he had pinched. They rallied around him. Columbia had lost nothing. Why not forgive and forget, let bygones be bygones? To err is human, to forgive divine. It is noteworthy that almost every major character involved in the Columbia affair was a Jew — when Jay Vincent, a Roman Catholic, eventually succeeded Hirschfield at Columbia, Edgar Bronfman sent him a copy of *The Jews of Yiddish*.

"At least the book can't hurt," Bronfman said, only half facetiously, author David McClintock notes. But Hirschfield, terrified by memories of Watergate and the danger of talk of a Hollywood cover-up, and fearful of the reactions of the district attorney, the police and the Securities and Exchange Commission (SEC) if Columbia hushed up Begelman's crimes, insisted on prosecuting.

McCLINTOCK, an investigative reporter working for *The Wall Street Journal*, spent several years working on this book. Yet it is doubtful

whether he attained the objectivity expected of such a reporter: the book is written very much from the point of view of Hirschfield. According to it, Hirschfield, because of his insistence on bringing Begelman before the bar of justice, was viciously and venomously persecuted by most of his colleagues on the board of Columbia Pictures Industries.

Leading the rat pack was Matty Rosenhaus, who, if we are to accept McClintock's description of him, was as nasty and degenerate a multimillionaire as ever went crocodile tears at a board meeting. Incidentally, he married a former Miss Israel, Gila Golan, many years younger than he was but died.

Again according to McClintock, Herbert Allen Jr. suddenly realized that he had never really been a close friend of Hirschfield, merely an acquaintance, and that there was no reason he should not plant stiletos in his back. A less subtle approach was adopted by Allen's brother-in-law, Irwin Kramer, a tomahawk wielder, who aimed his weapon straight below Hirschfield's belt.

Begelman and his petty crimes became irrelevant to what was going on in the boardroom in New York. Gradually Hirschfield came to realize that Allen, Kramer and Rosenhaus were out to get him, because of his insistence on prosecuting. In his despair, he tried scheme after scheme, negotiating with tycoons around the world who might be prepared to take over Columbia from Allen and Rosenhaus, and so save him.

THE BOOK is very long, but it is as engrossing as a thriller. We know that Hirschfield is doomed to lose, but his frantic efforts to save himself provide fascinating reading. We also get a very clear picture of how repugnant big business in New York is, and of how films are made in Hollywood.

According to McClintock's epilogue, there was a happy ending for all. Sweet Judge Murphy gave Begelman a gentle slap on the wrist for "a misdemeanor." The thief was completely reinstated at Columbia, but left them to become president of MGM. Hirschfield went on to 20th Century Fox, and, after some vicissitudes, remained there as chairman and chief executive officer. Herbert Allen made a packet by selling out to Coca-Cola. Apart from Matty Rosenhaus, who was apparently no loss, everyone lived happily ever after. Which is as it should be, in a book about Hollywood.

## Well-stuffed anthology

THE RATTLING BAG edited by Seamus Heaney and Ted Hughes. London, Faber and Faber. 498 pp. £4.95.

S.T. Meravi

TWO OF Britain's best poets have assembled a remarkably low-priced and well-stuffed anthology of verse that could well become a standard classroom source book. And aside from a two-paragraph introduction and a cursory glossary at the end, the volume is happily free of that laboratorial literary "apparatus" that so frequently sacrifices poems on the dissecting table and accordingly makes pupils want to puke.

The poets simply get right down to business, eschewing any attempt to classify poems by period or form or theme. The selections are just arranged in alphabetical order of title and first line, which allows for some serendipitous pairings: Wordsworth's "Crossing the Alps" bumps up against Sylvia Plath's "Crossing the Water," for example, while Lewis Carroll's "How Doth the Little Crocodile" makes havoc of Emily Dickinson's "How Happy is the Little Stone."

Among the hundreds of selections are virtually all of the proven items that teachers are wont to teach, from "Ozymandias" to "Invictus" to "Stopping by the Woods on a Snowy Evening." Included are 18 poems by Blake, 16 by Hardy, 13 from Shakespeare (curiously, no sonnets), and a half-dozen or so each of the best known poems by Yeats, Dylan Thomas, D.H. Lawrence, Auden, Roethke, Stevens, etc.

There are also lesser known gems — mostly modern, some from Eastern Europe, some from Africa or American Indian sources. On the debit side are meatless offerings by Elizabeth Bishop and Gerard Manley Hopkins. The latter, with his "Tatter-tangled and dingle-a-dangled/Dandy-hung dainty head" is the sort of thing young people should be firmly warned about — the herpes virus of verse.

HEANEY and Hughes exhibit few idiosyncrasies in their selections, unless it is an abundance of love for country matters; urban kids may be baffled by so many poems to hawks and hares. And they are rather relentless with their war-is-hell poems (relieved a bit by Whitman getting cheerfully carried away in "Would You Hear of an Old-Fashion'd Sea-Fight?"). Humour and satire are also in short supply (weak offerings by Ogden Nash, the 18th century largely ignored). And there are fewer poems about love than about death, but that may be an accurate reading of the current English youth scene. In any event, the editors offer "Cocaine Sue and Morphine Lil" to keep the kids cosy.

Only two real complaints: first, if there must be only one selection from Cavafy, it definitely should have been the shrewd "Ithaca" and not the didactic "As Much as You Can." Second, misguided modesty has robbed the reader of selections by Seamus Heaney and Ted Hughes. Otherwise, this is a rattling good *Rattling Bag* indeed.

## Wartime innocence

LITTLE RESISTANCE by Antonia Hunt. London, Leo Cooper, Secker & Warburg. 150 pp. £6.50.

Meir Ronnen

romances, in the worst possible circumstances. She was saved by her mastery of French and the extraordinary personal equilibrium that seems the hallmark of the more successfully self-reliant of the British upper classes who have been brought up by nannies.

For Antonia got — perhaps happily — nothing from her narrow-minded and selfish parents, who appeared to have neglected her for months at a time from infancy. When her father, by then a brigadier, eventually turned up in liberated Paris, his first words to her

were an order to comb down her hair and "take off those ridiculous shoes." He then broke off her engagement to a Resistance fighter, as he could not tolerate the idea of his daughter marrying a Frenchman. Antonia was sent home, enlisted in the Wrens and became an English girl again.

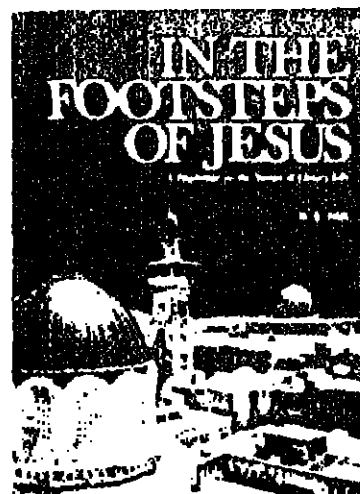
Her experiences take us through all the vagaries of the Occupation, the refugees, the hunger, the internment camps, the flights across the border between the Occupied zone and Vichy France, the roundups of Jews. She had a narrow escape after finding herself in a group of horridly struck Jews about to be dispatched to a concentration camp in the East. Quite unfairly, she later contrasts their wailing with the stiff upper lips of British citizens rounded up for internment, without

reminding the reader that the British were in no fear of their lives and were chiefly concerned in demonstrating to all and sundry that they, the impeccably behaved English, were really the master race.

*Little Resistance* is a marvellous little for her wry account. This attractive and a eager young girl (to judge by the photographs and the reactions she induced in a considerably long line of men and boys) all too ready to love, found herself engaged to be married on several bizarre occasions. That she returned to England with her virginity intact seems to have been wholly due to male awe at her trusting innocence — and evident courage. She had little to do with the real Resistance either, being arrested as an unwitting message carrier. Her triumph was her survival as a warm and joyful human being. There will be few male readers of this book who will not regret they did not meet her.



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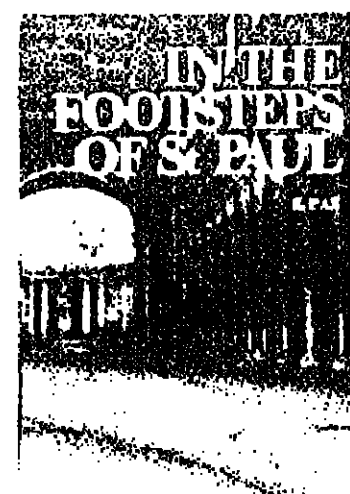
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## TEL AVIV UNIVERSITY

The Shiloah Center for Middle Eastern and African Studies

The second annual Georges A. Kaller lecture to be delivered by Prof. P.J. VATIKIOTIS on

The National Question in Egypt: a Critique of Egyptian Writing on the National Political Community

The lecture will take place on Thursday, March 24 at 6 p.m. in the Hall of Justice Faculty of Law Bldg., Ramat Aviv Campus.

The public is invited

## The Jewish Theological Seminary of America Jerusalem

### DIPLOMA PROGRAMME IN THE ART OF TRANSLATION IN JEWISH STUDIES REGISTRATION FOR THE ACADEMIC YEAR 1983-1984

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## TEL AVIV UNIVERSITY

### THE PORTER INSTITUTE FOR POETICS AND SEMIOTICS Guest Lecture by RAYMOND FEDERMAN

American avant-garde novelist, professor of French, SUNY, Buffalo. American Fiction Today: The Unreality of Reality. Wednesday, May 23, 1983 at 8 p.m. Tel Aviv University, Gilman Building, Room 498.

## Sucker for blurbs

Boaz Yuval

THE QUALITY of my reading matter has been quite varied lately; it's ranged from the pits of publishing to some very good thrillers.

Terence Strong's *Whisper Who Dares* (Coronet, £1.60) is about the famed Special Air Service and its exploits in Northern Ireland. It reads like a British Army recruitment poster: "Join the Army. See the World. Meet Interesting People and Shoot Them."

The same is true of *Who Dares Wins* by James Follet (Corgi, £1.50), also about the SAS. This is a book based on a film, and the only thing I can say for it is that the film wasn't any good either.

Another contribution to the blood and guts department is *Hit!* by Chris Dempster (Corgi, £1.50), in which a group of British mercenaries essay a heist in Beirut. The plot, besides being unoriginal, is untenable, and the writing is quite bad. Sometimes I wonder what makes me read these books — besides the money, which isn't much, anyway — maybe I'm a sucker for blurbs.

BUT back to business: *Death Beam* by Robert Moss (Berkeley, \$3.50) and *Dragon Fire* by Peter Graham Scott (Pinnacle, \$2.95) have much

in common — they are both elaborate novels, and swarm with globe-trotting heroes averting doomsday. Another thing they have in common is that they are dreadfully boring. This is due to the fact that the authors compensate for their lack of talent through convoluted plotting and long-windedness. This results in a huge waste of paper and printer's ink, and a real challenge for blurb writers.

David Wise's *Spectrum* (Penguin, £2.95) is better. Here the CIA manufactures its own A-bomb, just in case it's needed someday. It would be an exaggeration to say that I couldn't put him down, but Wise knows his way around Langley, Virginia and CIA watchers will enjoy this book.

Robert Little's *The Amateur* (Coronet, £1.50), is in a completely different league. A CIA cryptographer, interested in palindromes (*Madam I'm Adam*), and the authorship of Shakespeare's plays, visits Prague on a private mission of revenge. Though not Little's best book (I would recommend *The October Circle*), it is a very good

one. Patrick Kelly's *The Lonely Margins* (Granada, £6.95) tells the tale of an SOE team who were betrayed to the Gestapo in France for reasons of expediency. It combines undercover operations in France during the war with a murder and a court trial in the Seventies. This discontinuity is somewhat jarring, but on the whole it is one of the most interesting and sensitive espionage novels I have read lately.

ROSS Thomas is the author of several exceptional thrillers (*The Eighth Dwarf*, *Chinaman's Chance*), and his first novel, *The Fools in Town Are On Our Side*, has now been reprinted (Avon, \$2.95). It concerns the efforts of a team of happy-go-lucky crooks to corrupt a town in the southern part of the U.S. Though not as polished as Thomas's subsequent novels, it is funny and readable. The team, which consists of a genial lawyer, a not quite reformed hooker, a bent cop and a sardonic ex-secret agent, intend to oust the team's corrupt politicians by making it impossible for an honest crook to make a living. Their methods are hardly ethical for their premise is that before things get better, they are going to get a lot worse. All this results in a highly entertaining novel, which I recommend. □

## A dull digression

J.D.'s FINALLY found himself the perfect medium for his favourite pastime. Any addict of his many detective and science fiction novels knows that John D. MacDonald has a weakness he can never resist indulging — he loves to digress. Name a subject — digital watches, signposts, cigarettes or bikinis — and J.D.'ll have something to say about it. He'll say it at length. Remove the digression, and the story-line would remain the same. Except it wouldn't belong to J.D. any longer.

Yes, MacDonald's finally done it. He's written, not a novel this time, but a digression. He and his wife

NOTHING CAN GO WRONG by John D. MacDonald and Captain John H. Kilpack. New York, Fawcett Crest, 394 pp. \$5.95.

Michelle Cameron

board a cruise ship for an around-the-world trip, and he's found it an observer's paradise. He gives his impressions of the other passengers, the crew and the natives, and describes at length the different countries he visits. Ship life also gets its share of attention. He couldn't have found a better source of

digressions. And since he's convinced the captain of the ship, John H. Kilpack, to team up with him and to give the book a well-rounded and even professional flavour — how can he lose?

Except he does. MacDonald and Kilpack have a number of fairly amusing anecdotes to relate, but they seem to be of the "you had to be there" variety, and the joke fizzles out. The book's title promises all sorts of complications, which do arise, but which are so technical they're not very exciting. The book turns into one of those travelogues which travellers love to relate but which wear on their audience. MacDonald maintains it's a corrective to the "Love Boat" mythology. I prefer the myth. □

## Finding true love

Dora Sowden

WITH THE torrent of novels that leave the presses of the U.S. and Britain, the only conclusion can be that the novel-making is a major industry today. Here are eight romances about half of which might never have got into print if there had not been such a market.

The *Judas Kiss* (Fontana, £2.50) is the nineteenth novel that the author has published in paperback as Victoria Holt, but she writes also as Philippa Carr (number 8 coming up) and as Jean Plaidy (nineten to date). So she can spin a yarn, unfold a mystery and generally entertain in an idle hour. Her heroine here is a beautiful young girl whose adventures lead to foreign climes, as in other novels.

*Summer's End* (Sphere, £2.25) by Danielle Steel (her ninth novel) tells of unhappy marriage, the death of children, the finding of true love. Though the heroine is an artist, the husband an international lawyer, the lover an art dealer, the best friend a creative advertising designer, the ingredients are mush.

Barbara Cartland, author of *For all Eternity* (Corgi, £1), has written 300-plus novels, half a dozen-plus biographies (including auto), as many histories, nearly a score of sociological books about half a dozen cookery books, two plays, two radio plays and two radio operettas, a dozen more miscellanies and a book of verse. This *mousse* is short, simple, prince-and-beggarmaid stuff, in which (surprise, surprise) the maid turns out to be highborn. In fact, she read Greek and Latin — but the year is 1818.

THERE IS, however, something of the sweep of Winifred Holtby's famous Yorkshire novels in *The Kissing Gate* (her fourth much-praised work) by Pamela Haines (Fontana, £3.75). The story extends also to Scotland and Ireland, but is mainly focused in a small Yorkshire town where the Ligham family is upper class and the Rawsons rise from humble origins. Class consciousness

runs through the saga but goes to and fro in time (1820-1886), and influences lives that endure frustrated love, misalliances, accidents, religious stresses, sexual deviation, self-sacrifices, fumbled affairs, murder. Yet it all adds up to human behaviour in any generation, and in circumstances that split and knit families.

Caso Grande (Avon, \$3.50) by Jude Deveraux (her third paperback) reads like a film romance about two sisters, one gifted, the other beautiful. There are enough complications to keep the interest knotted.

Eather Sager's *Chasing Rainbows* (Corgi, £1.50) is a moving story of a blind girl's effort to make her life normal, but there is much melodrama involving the treachery of a beautiful sister until all turns out nice again. Though printed in Britain, the setting is Virginia where, it seems, folk still own large estates.

Apparently Gothic novels — tales of old castles, mysterious goings-on, smugglers, pirates, murder, love — are again in fashion. Laurie McBain's *Dark Before the Rising Sun* (Avon, \$3.95) is such. The date is the eighteenth century, so what do you expect? □

□ The material used as stuffing for a toy shall be clean, shall not be toxic or inflammable, and shall not have sharp edges.

□ A toy for a small child (under three years) may not contain any seeds or other materials which expand when soaked in water.

□ The maximum distance between the needle and the "foot" of a (toy) sewing machine may not be more than six millimetres, so that it will not be possible to insert a finger under the foot.

□ Inflatable toys which float in water must be labelled "not intended as a lifesaver" or with similar wording.

□ The hair on dolls, on animals, and on face masks, beards and wigs for fancy-dress, and other toys made of or covered with hair-like material, must meet the flammability tests in clause 401.

The above are only a few random examples from the Israel Standards Institute's Standard No. 562 on "Toys: Safety Requirements." As of January 14 this year, the Ministry of Industry and Trade has made it into an "official standard," which means it is compulsory and binding on all Israeli manufacturers and merchants. It was already compulsory for all imported toys, every consignment of which must undergo inspection before release for sale.

Standard 562, completed in August 1980, is a comprehensive and detailed one, relating to the construction and labelling of playthings intended for children from infancy to age 16. Specifically excluded from this standard are playground equipment and fireworks and fireworks. This does not mean that these are permitted; they are generally banned or limited by local municipal by-laws or police regulations.

Toy safety Standard 562, however, specifies clearly that toys and their accessories "may not be made from explosive materials, such as gunpowder, nor may they contain any such materials." This was the clause under which ministry officials confiscated stocks of exploding caps and other dangerous items from shops before Purim. There remains some confusion as to whether the cap pistols themselves are illegal, or only the rolls of caps. The head of the Standards Institute Mechanical Laboratory, Alex Moisescu, interprets the standard literally to mean that caps are outlawed, but the unloaded guns are permitted. Some municipalities, however, have bylaws against any toy firearm which might be mistaken for a real weapon. Let's hope the confusion will be cleared up before next Purim.

By the way, the level of noise which toys may make is also limited to what will not harm the hearing of the user or those around him. "Compliance of a toy with this demand is checked only in case of suspicion and in conjunction with a doctor specializing in this field."

THE ISRAELI standard for toy safety took several years to draw up, and it was done by a committee chaired by Moisescu and made up of representatives from the ministries of Industry and Trade, Health, and Education and Culture, as well as a doctor, and representatives of the Manufacturers' Association and the Association of Workshops and Light Industry. Lacking a budget for research, the committee relied on existing toy standards in "the civilized countries" and drew generously from them. The result, says

## Playing safe



Moisescu, is a local standard that is sufficiently severe to protect children, yet realistic enough for importers and manufacturers to comply with.

OF COURSE, any standard is only as good as its enforcement, and when it comes to imports, the Standards Institute has considerable experience in this matter. Toys which enter the country at legal ports of entry and which are openly declared as toys, and not disguised under some other category, are subject to regular inspection procedures. Once an importer has signed a declaration at the Industry and Trade Ministry that contents meet the requirements of Standard 562, the goods are released from Customs, but he may not sell them until an actual inspection has been carried out by the Standards Institute. Only very well-known products, such as the Danish Lego, are exempt from individual inspection of every consignment.

If inspectors have doubts about any toys, they are withheld for testing. If something is rejected for sale in Israel, the institute informs the ministry. This, says Moisescu, happens only in "a tiny minority of cases." Importers have become familiar with what goods will or will not meet the standard, and they choose merchandise accordingly. Moisescu says there has been a "dramatic improvement" in the level of imported toys since the ministry set a compulsory standard.

Locally-made toys, on the other hand, hardly ever reach the Standards Institute for testing. Until January 14, there was no legal obligation for their manufacturers to meet any standards, and very seldom has a local toy producer come to the lab voluntarily to have a product tested. Moisescu told me. No locally-made toy carries a *tav teken* (Standard emblem), indicating

## MARKETING WITH MARTHA

that it complies fully with the institute's requirements. Some of our better toys which are exported comply with the stiff safety standards abroad. For example, the general manager of Toyland, Doron Peled, told me its stuffed animals have passed inspection of the standards institute of France, and the strict tests at the Marks and Spencer chain in England. Only about 5 per cent of Toyland production remains in Israel, but the company is currently planning a bigger push on the local market and may consider whether having a *tav teken* would enhance its image.

To put a product under the supervision of the Standards Institute for a *tav teken* can be an expensive business — perhaps tens of thousands of shekels a year, Moisescu admits. It could only pay for fairly large manufacturers.

An alternative would be for a firm to have only a prototype of each toy tested by the institute before production begins, but as Moisescu puts it bluntly, "It's very easy to have a good prototype and a bad product." Still, this would be better than nothing — and would serve as a guide to the manufacturer.

THERE IS NO intention on the part of the Industry and Trade Ministry to force toy makers to obtain and display a *tav teken*, which is only compulsory for some 15 products with high safety sensitivity, such as fire extinguishers and water heaters.

In the absence of the symbol, how is the consumer supposed to know whether a particular toy is safe or not?

I discussed the question with

Ovadia Shraga'i, director of the ministry's Office of Consumer Protection. He says that the ministry has an annual budget for testing products for which there is a required standard. At the beginning of the fiscal year, it decides which products will be spot-tested during that year, and makes a testing contract with the Standards Institute. The ministry cannot go to court against a manufacturer for non-compliance with a standard unless it has test results to back up its charges.

In addition, the ministry makes seasonal raids on shops to inspect relevant items — for instance, the prices being charged for matzot before Pesach or for copybooks before the school term begins, and the minimum size of a soft-drink glass at kiosks at the beginning of summer.

Obviously, if the ministry gets wind of a serious potential danger from something on the market, it can send out inspection teams at any time, Shraga'i assured me, and standard enforcement involving hazards to life or health has the highest priority. This should place the newly official safety standard for toys high on the list. The ministry has less than 40 full-time inspectors for the entire country, Shraga'i admits, but he says their ranks are augmented for special campaigns by students and municipal inspectors. If an item in the shops is dangerous and illegal, the ministry has power to confiscate it. But it must exercise care in utilizing this power, because if something is wrongly confiscated, a shopkeeper or manufacturer can sue for damages.

IT MUST BE emphasized that Standard 562 regulates only the safety of toys, and not their durability or other aspects of quality. It might be possible to sue

the manufacturer or merchant for fraud if a product does not hold up for a reasonable time under conditions of normal usage, but this would be a lot trickier legally than pressing charges in a clear case of violation of the safety requirements.

So far there is little experience in enforcement of the toy safety standard, except for imports. My advice to anyone who encounters a toy or game which appears dangerous would be to report the matter to the nearest branch of the Industry and Trade Ministry, or to the Israel Consumer Council, or the Histadrut's Central Consumer Authority. If the product is already in your possession, take it along with you. Don't knowingly buy a plaything that looks dangerous, but make a note of the details on the label and report it to the authorities. If you are bold enough, try complaining first to the shopkeeper or chain-store management.

ONE WAY to avoid dangerous toys is to shop at places which you trust to do their own careful screening of merchandise. Shekem, for instance, says it was alert to toy safety long before the Standards Institute completed No. 562 or even the "Specification Four" for toy inspection that preceded it.

Ya'akov Katwan, the chain's chief toy buyer for nearly 20 years, points out that Shekem stopped selling all cap guns, caps, sparklers and firecrackers years ago on its own initiative. Similarly, it has long refused to carry any toys made of the highly inflammable celluloid, except for ping-pong balls — which are the only celluloid items permitted under Standard 562 simply because there is no alternative for them.

On its own initiative, Shekem refuses to sell skateboards, which are legal, because it considers them dangerous, but does carry ordinary roller skates. Nor will you find at Shekem any of those squeaky plastic hammers which Israelis love to bang over each other's heads on holidays — not because they pose any real danger, but because Katwan considers them "unaesthetic."

Katwan insists on inspecting personally any toy or game before it is introduced to Shekem's shelves. "I have rejected some imported toys on the basis of too-sharp edges, even when they have apparently been approved by the Standards Institute inspectors," he says.

Parents and others interested in the safety and quality of toys and playground equipment might care to contact Helena Kling of Tel Aviv (Tel. 03-282779), a member of the T.A. Central Parents' Committee and treasurer of the Association for the Advancement of Play in Israel. She is trying to organize a seminar on the subject this spring.

A guidebook (in Hebrew) of all products authorized to carry the *tav teken* or the *tav hashgaha* (supervision emblem) of the Standards Institute has just been published by the Institute in conjunction with the Golden Pages publishing company. The booklet, *Hamutzar* ("The Product"), contains over a thousand listings for 1983, the majority of them in the field of building materials and accessories — from floor tiles to solar water systems. It also includes appliances and cleaning materials, burglar alarms, carpets, spare parts for cars, and innumerable other items.

You can get *Hamutzar* by writing to Golden Pages at P.O.B. 33023, Tel Aviv and enclosing IS200. □

— Martha Melsels